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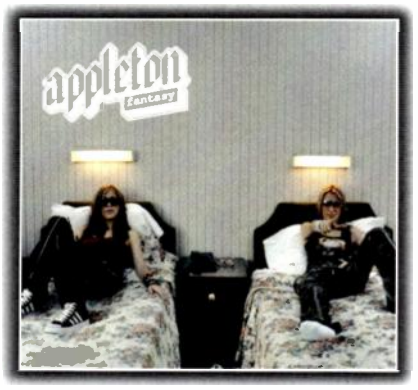

Appleton - Fantasy

Former All Saints Nicole and Natalie Appleton release their debut single Fantasy. Taken from their forthcoming album Aloud, it combines the sisters' pop nous with driving guitars. Available on 2xCD and cassette featuring two extra tracks, remixes and free exclusive postcards.

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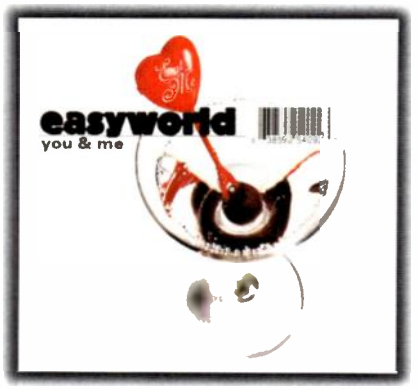

Easyworld - You & Me

Easyworld's new single is a re-recording of You & Me. Originally from their debut album, This Is Where I Stand, it is available on 2xCD and limited clear 7" vinyl. CD1 includes the brand new track Little Sensation and a cover of Hopelessly Devoted To You. CD2 features the original version of You & Me as well as long-time live favourite Better Ways To Self Destruct. The 7" is backed with yet another new song Right Thing.

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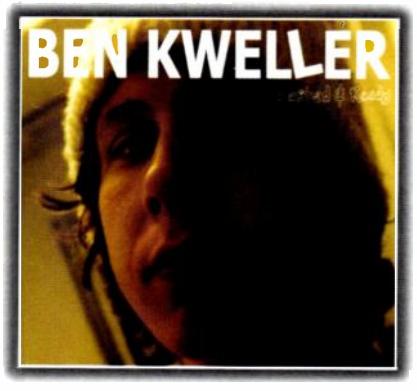

Ben Kweller - Wasted & Ready

Brooklyn singer-songwriter Ben Kweller releases his debut solo single Wasted & Ready. Taken from his acclaimed album Sha Sha, the single is available on CD and 7", the CD features two brand new tracks plus the video.

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The Shining - Young Again

Third single from The Shining, the band formed by ex-Verve members Simon Tong and Simon Jones. Taken from their forthcoming debut album True Skies, Young Again is available on 2xCD and limited 10" vinyl, all formats include exclusive tracks.

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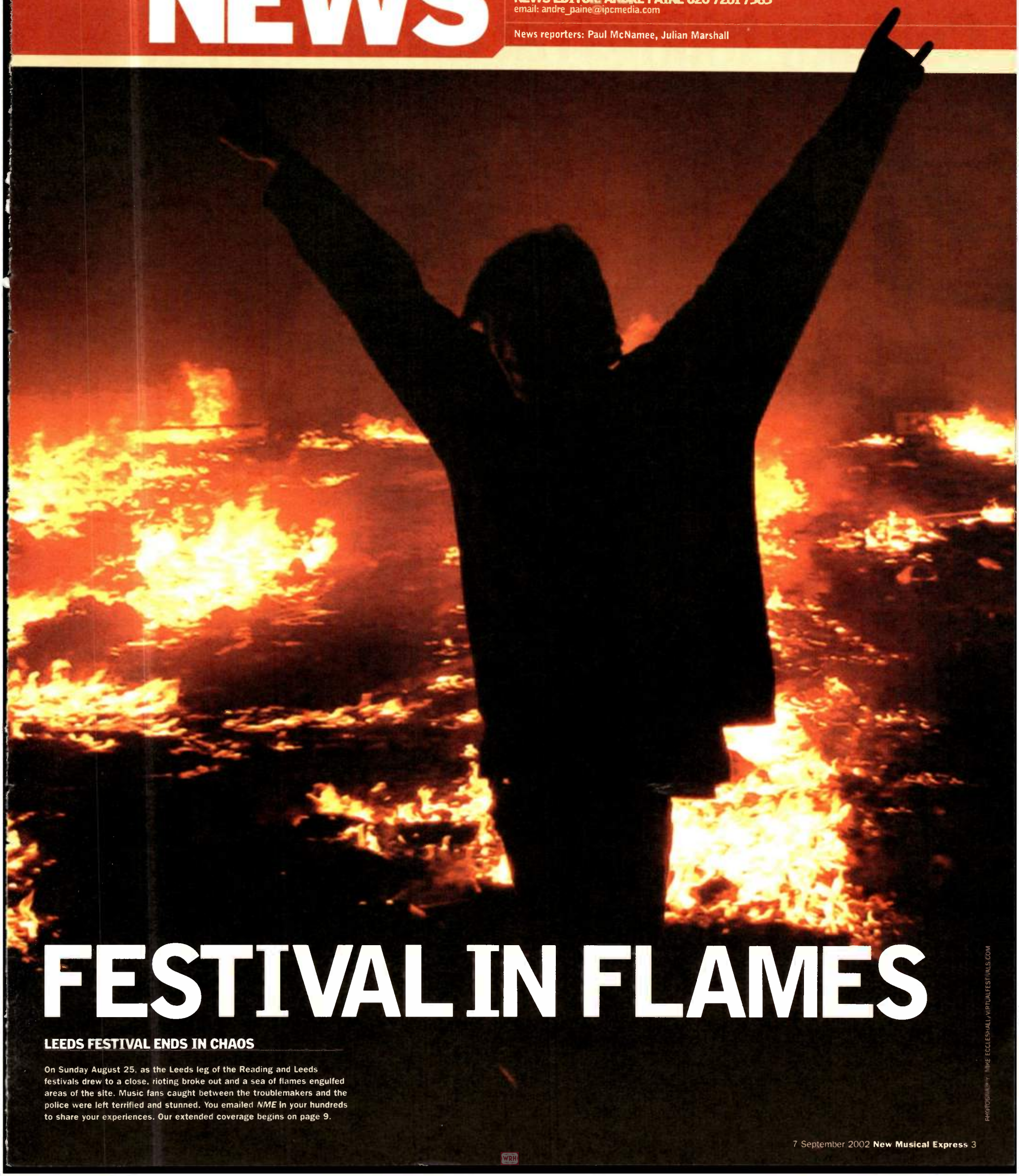


FESTIVAL IN FLAMES

LEEDS FESTIVAL ENDS IN CHAOS

On Sunday August 25, as the Leeds leg of the Reading and Leeds festivals drew to a close, rioting broke out and a sea of flames engulfed areas of the site. Music fans caught between the troublemakers and the police were left terrified and stunned. You emailed *NME* in your hundreds to share your experiences. Our extended coverage begins on page 9.

PHOTOGRAPHY: MIKE EGGLESHALL/VIRTUALFESTIVALS.COM

Coldplay triumph at London gig

"WE'VE MADE IT TO BEING STADIUM ROCK!" SAYS CHRIS MARTIN AS BAND REVEALS 'BIGGER' LIVE SOUND

Coldplay made a triumphant homecoming last Thursday (August 29) in the week when their new album was heading for Number One.

The band, who formed in London three years ago after meeting at university, played a one-off date at the Kentish Town Forum. Singer Chris Martin told the audience the night would be a "big party and a homecoming".

The gig, which was also broadcast live on Radio 1, sold out instantly. The 2,000-capacity Forum now counts as an intimate venue for Coldplay, who play an arena tour later this year. 'A Rush Of Blood To The Head', the band's second album, was released last Monday (August 26) and was heading for Number One as *NME* went to press.

Coldplay opened their 90-minute set with 'Politik' and revealed a bigger live sound to showcase their new songs.

Singer Chris Martin even managed to get the audience to sing along to entire verses during 'Yellow', 'Trouble' and 'In My Place'. At one point during a rousing audience singalong, Martin declared: "We've finally made it to being stadium rock!"

Martin also made a joke at his own band's expense, when he dedicated 'Trouble' to Darius Danesh, whose 'Colourblind' single beat 'In My Place' to Number One. The Coldplay singer said: "We got beaten by Darius, which is fair enough – he's better. No, don't boo! We heard Darius was into us, so we don't mind. He's more handsome."

Coldplay also continued their new habit of playing celebrity cover versions aimed at members of the audience. Following Chris Martin's cover of Oasis' 'Songbird' when the Gallaghers were in the audience in New York, **Ash** received the same honour at the Forum when Martin performed a version of 'Shining Light' at the piano. He told the audience: "That's one of the best songs I know. This next song ('Warning Sign') is going out to anyone in Ash and anyone who likes Ash."

Chris Martin: played 'Shining Light' at the piano for Ash

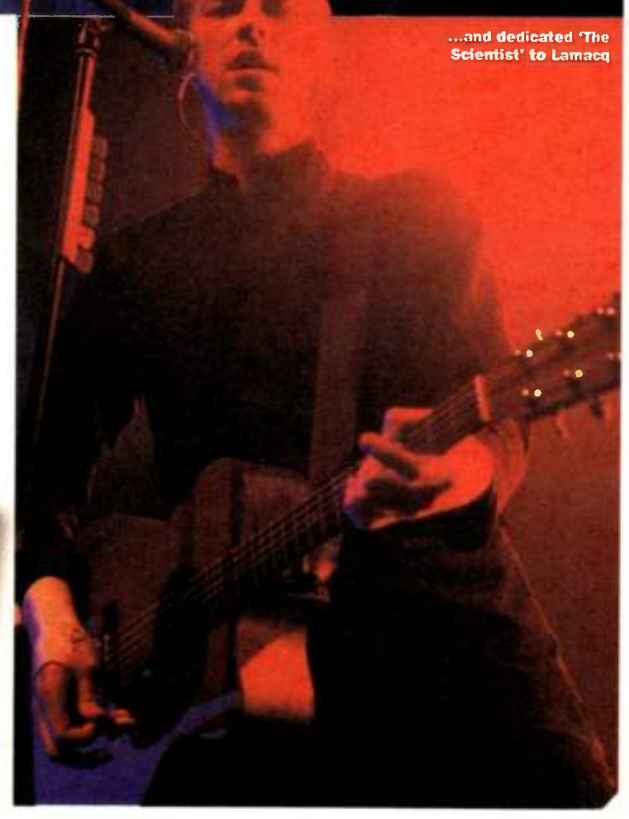
Ash frontman Tim Wheeler appeared touched by the gesture. Once the radio broadcast stopped, Martin also performed a brief rendition of Westlife's 'Flying Without Wings'. The band also played 'Happy Birthday' for their longtime manager Phil Harvey.

While the guestlist for the London date didn't compare to the celebrity turnout for the band in the US, *NME* did bump into Ash, **Dave Grohl**, **The Cooper Temple Clause** and **David Baddiel** and **Sean Hughes**.

The intimate gig saw the band play two encores after the audience shouted for more. Martin told the crowd: "This is the most fun I've ever had in my life."

Radio 1's Steve Lamacq introduced the band, reminding the audience how the *Evening Session* – which is axed at the end of the year – first played demos by Coldplay three years ago. Mindful of the show's demise and Lamacq's support, Martin dedicated 'The Scientist' to the DJ.

See the interview with Coldplay on page 30.



...and dedicated 'The Scientist' to Lamacq

PHOTOGRAPHY: RICHARD SKIDMORE

SET LIST

Politik
Shiver
Spies
Daylight
Trouble
One I Love
Don't Panic
Everything's Not Lost
Shining Light
Warning Sign
God Put A Smile Upon Your Face
Yellow
The Scientist

ENCORES
Clocks
In My Place
Life Is For Living

Lips Like Sugar
Amsterdam

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

–	1	**THE TIDE IS HIGH**	ATOMIC KITTEN (INNOCENT)
3	2	**CROSSROADS**	BLAZIN' SQUAD (EASTWEST)
1	3	**ROUND ROUND**	SUGABABES (ISLAND)
7	4	**ADDICTIVE**	TRUTH HURTS FT RAKIM (INTERSCOPE)
9	5	**WHAT YOU GOT**	ABS (S)
2	6	**COLOURBLIND**	DARIUS (MERCURY)
18	7	**STARRY EYED SURPRISE**	OAKENFOLD (PERFECTO)
5	8	**LIKE A PRAYER** MADHOUSE (SERIOUS)	
21	9	**JUST THE WAY YOU ARE**	MILKY (MULTIPLY)
4	10	**ROMEO DUNN**	ROMEO (RELENTLESS)
6	11	**JAMES DEAN (I WANNA KNOW)**	DANIEL BEDINGFIELD (POLYDOR)
11	12	**ANYONE OF US (STUPID MISTAKE)**	GARETH GATES (S)
8	13	**UNDERNEATH YOUR CLOTHES**	SHAKIRA (EPIC)
10	14	**BLACK SUITS COMIN' (NOD YA HEAD)**	WILL SMITH FT TRA-KNOX (COLUMBIA)
14	15	**A THOUSAND MILES**	VANESSA CARLTON (AM)
13	16	**I NEED A GIRL/U DON'T HAVE TO CALL**	P DIDDY/USHER (PUFF DADDY)
12	17	**ALONE** LASGO (POSITIVA)	
15	18	**AUTOMATIC HIGH**	S CLUB JUNIORS (POLYDOR)
28	19	**IN AND OUT** 3RD EDGE (PARLOPHONE)	
27	20	**I'M ALIVE**	CELINE DION (EPIC)
19	21	**THE LOGICAL SONG**	SCOOTER (SHEFFIELD TUNES)
–	22	**BY-NA-MI-TEE** MS DYNAMITE (POLYDOR)	
20	23	**GIRL ALL THE BAD GUYS WANT**	BOWLING FOR SOUP (MUSIC FOR NATIONS)
25	24	**TAKE THE LONG ROAD AND WALK IT**	THE MUSIC (HUT)
24	25	**NOT IN NERRE** NELLY (UNIVERSAL)	
17	26	**IN MY PLACE** COLDPLAY (PARLOPHONE)	
–	27	**TOO BAD** NICKELBACK (ROADRUNNER)	
22	28	**DO YOU SEE THE LIGHT**	SNAP VS PLAYTHING (DATA/MOS)
–	29	**ENVY** ASH (INFECTIOUS)	
–	30	**TOUCH ME TEASE ME** 3SL (EPIC)	
–	31	**LOVE TO SEE YOU CRY**	ENRIQUE IGLESIAS (INTERSCOPE)
16	32	**LOVIN' IS EASY**	HEARTBAT (POLYDOR)
26	33	**RAINY DAYZ**	MARY J BLIGE FT JA RULE (MCA)
29	34	**OH BOY**	CAM'RON FT JUELZ SANTANA (ROCAFELLA)
36	35	**CHEEKY**	BONIFACE (COLUMBIA)
–	36	**SEXIEST MAN IN JAMAICA**	MINT ROYALE (FAITH HOPE)
30	37	**LIVIN' IT UP**	JA RULE FT CASE (DEF JAM)
23	38	**HALF A HEART**	H & CLAIRE (WEA)
32	39	**FOOLISH**	ASHANTI (MURDER INC/MERCURY)
–	40	**GET UP AND MOVE** HARVEY (GO BEAT)	

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

–	1	**A RUSH OF BLOOD TO THE HEAD**	COLDPLAY (PARLOPHONE)
2	2	**IMAGINE**	EVA CASSIDY (BLIX STREET/HOT)
–	3	**ANGELS WITH DIRTY FACES**	SUGABABES (ISLAND)
1	4	**BY THE WAY** RED HOT CHILI PEPPERS (WARRIER BROS)	
11	5	**MAGIC HOTEL** TOPLOADER (SONY S2)	
4	6	**LAUNDRY SERVICE** SHAKIRA (EPIC)	
8	7	**MISSUNDAZTOOD** PINK (ARISTA)	
–	8	**SONGS FOR THE DEAF**	QUEENS OF THE STONE AGE (INTERSCOPE)
3	9	**COME AWAY WITH ME**	NORAH JONES (PARLOPHONE)
5	10	**ESCAPE**	ENRIQUE IGLESIAS (INTERSCOPE)
6	11	**HEATHEN CHEMISTRY**	OASIS (BIG BROTHER)
9	12	**THE EMINEM SHOW**	EMINEM (INTERSCOPE)
10	13	**BE NOT NOBODY**	VANESSA CARLTON (AM)
14	14	**GREATEST HITS I, II & III**	QUEEN (PARLOPHONE)
7	15	**MELODY AM**	ROYKSOPP (WALL OF SOUND)
12	16	**THE RISING**	BRUCE SPRINGSTEEN (COLUMBIA)
15	17	**PUSH THE BEAT FOR THIS JAM – THE SINGLES** SCOOTER (SHEFFIELD TUNES)	
19	18	**SILVER SIDE UP**	NICKELBACK (ROADRUNNER)
18	19	**WE INVENTED THE REMIX**	P DIDDY & THE BAD BOY FAMILY (PUFF DADDY)
16	20	**NELLYVILLE** NELLY (UNIVERSAL)	
25	21	**A LITTLE DEEPER**	MS DYNAMITE (POLYDOR)
27	22	**18** MOBY (MUTE)	
13	23	**REANIMATION**	LINKIN PARK (WARNER BROS)
17	24	**ASHANTI**	ASHANTI (MURDER INC/MERCURY)
28	25	**THINKING IT OVER** LIBERTY X (V2)	
34	26	**HOMETIME**	ALISON MOYET (SANCTUARY)
–	27	**GOTTA GET THRU THIS**	DANIEL BEDINGFIELD (POLYDOR)
36	28	**NO MORE DRAMA** MARY J BLIGE (MCA)	
24	29	**J TO THA L-O – THE REMIXES**	JENNIFER LOPEZ (EPIC)
22	30	**PAIN IS LOVE** JA RULE (DEF JAM)	
23	31	**CAMINO PALMERO** CALLING (RCA)	
–	32	**DRUNK ENOUGH TO DANCE**	BOWLING FOR SOUP (MUSIC FOR NATIONS)
26	33	**FEVER** KYLIE MINOGUE (PARLOPHONE)	
–	34	**SONGBIRD**	EVA CASSIDY (BLIX STREET/HOT)
30	35	**VOODOO CHILD – THE COLLECTION**	JIMI HENDRIX (UMTV)
21	36	**O YEAH – ULTIMATE HITS**	AEROSMITH (COLUMBIA/UMTV)
–	37	**A NEW DAY HAS COME**	CELINE DION (EPIC)
42	38	**WHITE LADDER**	DAVID GRAY (EAST WEST)
48	39	**COME CLEAN**	PUDDLE OF MUDD (GEFFEN)
33	40	**READ MY LIPS**	SOPHIE ELLIS-BEXTOR (POLYDOR)

MIDWEEK CHARTS SUPPLIED BY THE OFFICIAL UK CHARTS COMPANY

Eminem collected one of his awards from Christina Aguilera (inset). The White Stripes (right) picked up three awards

Eminem booed at MTV Awards

RAPPER DISSES MOBY (AGAIN) WHILE COLLECTING FOUR AWARDS FOR 'WITHOUT ME'

Eminem was booed at the MTV Video Music Awards in New York last Thursday (August 29) after winning the Best Male Video award for 'Without Me'.

But the rapper was the big winner on the night, taking home four awards for 'Without Me', while **The White Stripes** won three for 'Fell In Love With A Girl'. Talking to reporters afterwards, **Jack White**, wearing a white pimp suit with white fedora and red rose, said the video had been based on his childhood love of colourful building bricks. "We all grew up with them, didn't we?" he said.

No Doubt and **Pink** won two awards each and **Coldplay** and **Kylie Minogue** won awards in the technical category.

Eminem was presented with an award by **Christina Aguilera**, who he has dissed on record. The rapper also had a dig at another favourite target, **Moby**, calling the artist a girl.

This prompted boos from the audience, with Eminem saying: "Yeah, keep booing." He then looked in Moby's direction and said: "I will hit a man with glasses."

Eminem performed 'White America', on an elaborate stage made to look like the US Senate, with men in suits as senators. As he performed the track, which berates the US government and legislators, the suits threw paper aeroplanes and balls of paper at Eminem.

Guns N'Roses played a surprise set at the awards, opening with 'Welcome To The Jungle'. Frontman Axl Rose was sporting the long dreadlocks and bandanna he wore at the band's recent shows in London and Leeds.

With the September 11 anniversary approaching, the show at New York's Museum Of Natural History began on a more sombre note, as **Bruce Springsteen And The E Street Band** played an outdoor performance of 'The Rising'.

The Vines and **The Hives** played a back-to-back battle of the bands, with the Swedish band playing 'Main Offender' and Craig Nicholls and co performing 'Get Free'. Nicholls ended the performance by knocking over an amp and throwing his guitar into the drum set.

Another surprise on the night saw **Britney Spears** appear to give the Artist Of The Millennium award to **Michael Jackson**. And there was an emotional tribute to **TLC**'s **Lisa 'Left Eye' Lopes**, who was killed in a car crash in Honduras earlier this year. MTV unveiled a $25,000 college scholarship in her name.

"This is so hard because it's a reality check because there's only two of us up here, and she's so missed," said TLC's **Rozonda 'Chilli' Thomas**. "We know that Lisa's smiling, and we just hope she can be part of us right now."

TOUR ROUND-UP

It's come to this: an *NME* 5.0 tour for The Streets

The Streets are to play an *NME* 5.0 tour in December.

The dates for the live shows are: Bristol University (November 30), Glasgow Barrowlands (December 1), Leeds University Union (2), Manchester University (4) and London WC2 Astoria (5).

The Streets release a new single, 'Don't Mug Yourself', on October 14. The single will feature mixes by Röyksopp, Fusion, Big$hot and Jammer.

The Streets also play a secret gig almost two months before their debut UK tour. The show will take place in a secret London venue on September 12. Tickets will only be available via the band's website, *www.the-streets.co.uk*.

Pulp have confirmed their one-off gig at Magna Science Adventure Centre between their native Sheffield and Rotherham, which *NME* first revealed last week.

The band will play the special show on December 14. The event will feature four stages and a lengthy list of bands and DJs, hand-picked by the band.

The event has been announced early because the date coincides with Oasis' forthcoming show at the Sheffield Arena.

Foo Fighters have announced details of a November UK tour. The band will play the dates in November in support of their new album 'One By One' on October 21.

They play Manchester MEN Arena (November 16), Newcastle Arena (17), Birmingham NEC (19), Cardiff Arena (20), London Wembley Arena (22) and Glasgow SECC (25).

For tickets to any of these gigs, call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.

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Blur 'split' mystery deepens

BAND WENT TO RECORD IN MOROCCO WITHOUT GRAHAM COXON, THOUGH HE INSISTS HE'S STILL IN THE BAND

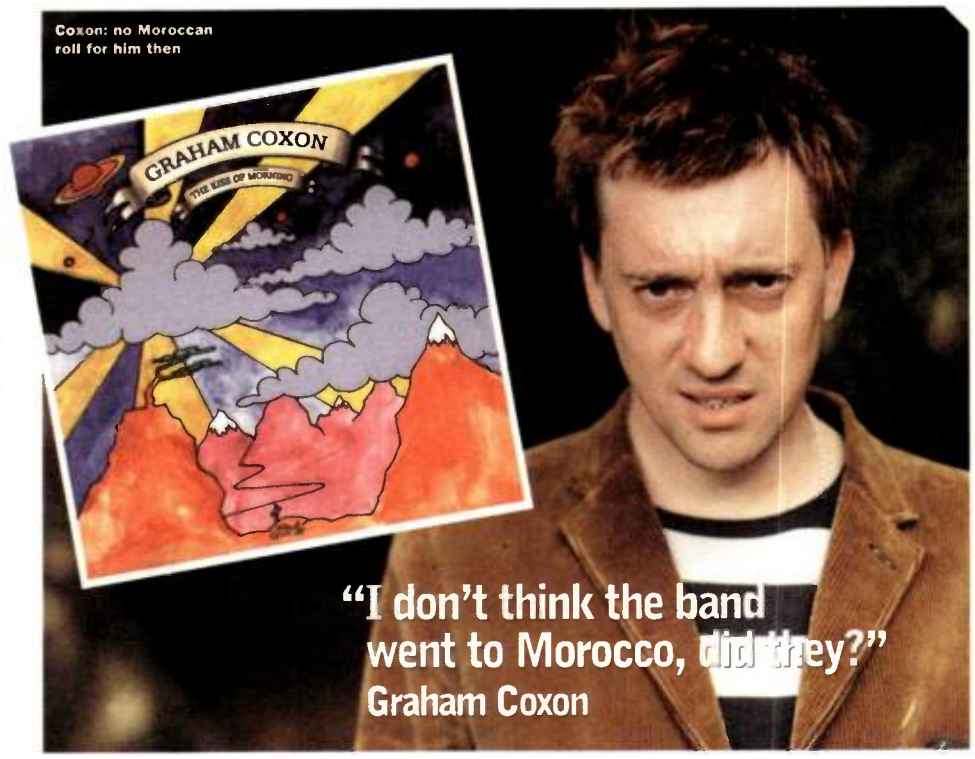
Tabloid press rumours of a **Blur** split appeared to gain some credence last week when **Graham Coxon** revealed to *NME* that he didn't even know his bandmates had been to Morocco to record the new album.

However, Coxon, who has been busy finishing off his new solo album, 'The Kiss Of Morning', working on his Transcopic label and spending time with his daughter, went on to deny the reports that he has quit Blur after a row with Damon Albarn.

Coxon told *NME*: "There's been no bust-ups at all. We've known each other too long for bust-ups. I've been recording on the Blur album, Blur haven't split up. I'm in Blur. But in the past few weeks I've been very into being at home with my baby, riding motorbikes and getting my album ready for release. A lot of hard work on the Blur album is done anyway."

The other members of Blur recently travelled to Morocco to attempt recording in Marrakesh. Bassist Alex James wrote on the Blur website: "I suppose the idea at the bottom of this is to escape from whatever ghetto we're in and free ourselves by going somewhere new and exciting."

But Coxon was not even aware of this recording session. He told *NME*: "I don't think the band went to Morocco, did they? I don't know – I like staying in London, recording. I'm not particularly involved in what's happening with the Blur record now because they're doing a lot of other things and I'm just doing my own record really."



Coxon: no Moroccan roll for him then

PHOTOGRAPHY: WENN/PAT POPE

Blur have returned to London, and are working on new material with Norman Cook, aka Fatboy Slim. Damon Albarn told *NME*: "We've done about 25 songs. I don't think we can fit them all on one album. There's so much stuff to work through. It will take as long as we need to take but we don't intend it taking much longer than January."

Coxon added: "I get to be very traditional with my own stuff. Pretty much anything goes with what Blur does, it's very loose. So using people like Norman Cook and The Chemical Brothers, it's always a quite good experiment. It's pretty guitar heavy but not really in a rock way."

'The Kiss Of Morning' is released via Transcopic on October 14. A double A-side single will also be released, featuring the country song 'Mountain Of Regret' and 'Escape Song'.

Revealing the inspiration for his album's title, Coxon told *NME*: "I don't like curtains, so I've taken all my curtains down. It was just because of the sun, really. The sun wakes you up. The album is dealing with rebirth. It's coming to the end of lots of things personally for me, feelings. But I'm feeling more together than I ever have. The reason it sounds like that is me saying farewell to an awful lot of dreary cobwebs. Stuff that's always been on my records – depression, sadness, relationships, booze."

The guitarist also revealed that he may quit his beloved Camden for Kent. "Not in a country house," he said. "In a shack."

Coxon has also painted the sleeve for 'The Kiss Of Morning'.

Getting their hits out: U2 with actress Samantha Morton, star of the 'Electrical Storm' video

U2 announce greatest hits tracks

U2 have announced the final tracklisting for their new greatest hits compilation. 'U2: The Best Of 1990-2000' will be released by Universal Island on November 4.

The album will contain two new songs, 'Electrical Storm', released as a single on October 21, and 'The Hands That Built America' – which also features on the soundtrack to the Martin Scorsese movie *The Gangs Of New York*.

The tracklisting runs: 'Even Better Than The Real Thing', 'Mysterious Ways', 'Beautiful Day', 'Electrical Storm (William Orbit Mix)', 'One', 'Miss Sarajevo', 'Stay (Faraway So Close)', 'Stuck In A Moment (You Can't Get Out Of)', 'Gone', 'Until The End Of The World', 'The Hands That Built America', 'Discothèque', 'Hold Me, Thrill Me, Kiss Me, Kill Me', 'Staring At The Sun', 'Numb', 'The First Time', 'The Fly'.

Early copies of the album will feature a second CD collection, 'The Best Of The B-sides', as well as a bonus DVD with exclusive content. The tracklisting runs: 'Lady With The Spinning Head (Extended Dance Mix)', 'Dirty Day (Junk Day Mix)', 'Electrical Storm', 'Summer Rain', 'North And South Of The River', 'Your Blue Room', 'Happiness Is A Warm Gun (The Gun Mix)', 'Salome (Zooromancer Mix)', 'Even Better Than The Real Thing (Perfecto Mix)', 'Numb (Gimme Some More Dignity Mix)', 'Mysterious Ways (Solar Plexus Club Mix)', 'If God Will Send His Angels (Big Yam Mix)', 'Lemon (Jeep Mix)', 'Discotheque (Hexidecimal Mix)'.

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More 'Love' from Muse, Prodigy and Sugababes

STARS ADD THEIR NAMES TO NME/WAR CHILD CHARITY ALBUM '1 LOVE'

M.use, **Prodigy** and **Sugababes** are the latest stars to record cover versions of their favourite Number One singles of all time for *NME*'s War Child album, '1 Love'. The album, which is released in October, also features a unique collaboration between **Dido** and **Faithless**.

As reported previously in *NME*, the album is being assembled in the same spirit as War Child's 1995's 'Help' album, which raised considerable funds and awareness for the charity which supports kids caught in war zones around the world.

As previously reported, other stars who have contributed to the album include **Oasis**, **Stereophonics**, **Manic Street Preachers**, **Jimmy Eat World**, **Ms Dynamite**, **Starsailor**, **Feeder** and **Badly Drawn Boy**.

For tracklistings and further updates on the album's progress, see next week's *NME*.

Doin' it for the kids (clockwise from left): Muse, Prodigy and Sugababes

Daft Punk star defends controversial soundtrack

Daft Punk have defended the controversial French film *Irréversible* for which **Thomas Bangalter** provided the soundtrack.

Bangalter, one half of the French dance duo, wrote the soundtrack to the film which features a brutal nine-minute rape scene. Directed by Gaspar Noé, the film has shocked audiences at early screenings – when it was shown at the Cannes Film Festival, 250 people walked out and 20 people needed oxygen. It will now face the British Board Of Film Classification before it can be released in the UK.

Defending the film, Bangalter told *NME*: "Yeah, it's horrible, it's violent, but free violence is when you accept it. Here, you're in front of something you can't accept, which is pretty much like how violence is when it's real and happening to you."

Bangalter also described the scenes at Cannes: "It was crazy. People were insulting Gaspar – 'Son of a bitch, you gonna die!' Crazy things."

The Daft Punk robots will return next year, Bangalter added. "They are fine, we are fine! We're in the middle of finishing new stuff for 2003."

Robots under fire: Daft Punk (left) and a scene from controversial French flick *Irreversible*

Travis to release online charity single

Travis are to release their first new material in over a year this autumn with a brand new single 'Love Will Come Through', *NME* can reveal.

The track will only be available as a single from *travisonline.com* with proceeds going to the Spinal Injuries Association.

Travis decided on the charity fundraiser after the band's drummer Neil Primrose fractured vertebrae in his back in an accident during Travis' European tour this summer.

'Love Will Come Through' will be streamed online from September 6 and available for download from November 15.

The track will also feature in new Dustin Hoffman and Susan Sarandon film *Moonlight Mile*.

Fans who want to own a copy before the download date will be able to find the soundtrack album on sale in the US on September 17. The film will be released in the US on September 27.

Travis, meanwhile, are going to begin work on the follow-up to 2001's 'The Invisible Band' later this year.

NME RADIO

What's hot and what's not

YOUR TOP TEN

1 **Dead Leaves And The Dirty Ground** The White Stripes
2 **Goodbye** The Coral
3 **Love Burns** Black Rebel Motorcycle Club
4 **American English** Idlewild
5 **There Goes The Fear** Doves
6 **The Modern Age** The Strokes
7 **You're Pretty Good Looking** The White Stripes
8 **In My Place** Coldplay
9 **Do It All Over Again** Spiritualized
10 **Grace** Supergrass

KICKED OFF

Concrete Sky Beth Orton
Brotha Part II Angie Stone
White America Eminem

JUST ADDED

All My Life Foo Fighters
Nightvision Hell Is For Heroes
Dreaming Of You The Coral

Listen to *NME* Radio at www.nmeradio.com and vote on the playlist

PHOTOGRAPHY: PEROUINC.COM/HAMISH BROWN/PA/ALEX MAGUIRE

Leeds riot was 'good-natured' say festival organisers

NO MORE THAN 20 PEOPLE AT A TIME INVOLVED, NO IMPACT ON RESIDENTS SAY MEAN FIDDLER

Leeds festival promoters Mean Fiddler have told *NME* they will apply again to hold next year's northern leg of the Reading and Leeds festivals at the Temple Newsam site.

Mean Fiddler MD Melvin Benn has also denied claims from *NME* readers that members of onsite security brutally attacked festival-goers thought to be involved in the festival flare-ups.

Benn, who spent hours trying to calm rioters, said: "People always allege these sort of things. And having spent three or four hours among it all on the Sunday night, I have to say I saw none. The brief was 100 per cent that this is a good-natured crowd, we have to dissuade them but it is not about brutality.

"If any claims come to me with specifics that are able to be investigated, then of course I will. What I have seen so far *(of NME readers' emails, printed overleaf)*, you would accept that it's a case of where does one start. *(The claims)* are not specific about where, not specific about when, not specific about whom."

It had also been suggested that some of the trouble may have been caused by people who entered the site illegally.

"That may be true but I don't believe it is," Benn said. "I don't believe that people were in the event who weren't ticket-holders. Certainly all the people that I saw were ticket-holders."

Benn denied claims that the violence was carried out by mobs who had planned their assaults.

"There's no suggestion in my view that it was pre-planned," he said. "I'll be honest with you. I spent three or four hours among the crowd dissuading them from doing it and you're talking about maybe 20 people who would pick up and have a go. It was – this is what's bizarre about it – it was staggeringly good-natured. It wasn't about protest, it wasn't about anger; it was what they considered to be sport. Believe me, the people who were trying to do this weren't an angry crowd."

Asked if the festival would be held at Temple Newsam next year, Benn replied firmly: "Yes, yes it will. There are *(other sites in mind)* but I don't want to move to another site, I want to remain in the Temple Newsam site. We have a year left on our contract."

He was bullish in his intention to carry on the northern leg of the Carling-sponsored festivals.

"It does damage the reputation *(of Mean Fiddler)*, of course – 100 per cent. I just wish the halfwits that perpetrated these acts could see the level of damage they do to the festival, both to the standing of music fans and the standing of the event, but should I give into them? No, I don't think so. The festival is bigger than them, more important than those trying to commit havoc."

He also had a word for local residents, many of whom have demanded the end of the festival.

"What happened on Sunday has no impact on them, none whatever," he said.

The riot: Melvin Benn's own eyewitness account

"What actually happened was that there were a small number of people who went to three or four different toilet areas in the Red campsite in an attempt to have what they considered to be fun by setting fire to the toilets.

"They were dissuaded from doing this in most of the places. In one, the police attended. When they attended they took charge of the situation, and various stand-offs then ensued between the police and the people trying to set fire to the toilets, which resulted in the toilets being set fire to. Two toilet blocks and one Portakabin were destroyed.

Across the three or four different places there were about 500 people. There were about 200 police. The 500 people were never assembled in the same place. At most between 50 and 100 were in any one place."

LEEDS: SUMMARY OF EVENTS

At around 12.30am last Monday *(August 26)*, police were called to the Red campsite at the Temple Newsam site.

They were greeted by a number of rampaging gangs, totalling about 500 people. After five hours of running battles between 200 police officers, many in riot gear, and the festival-goers, 71 toilets and a Portakabin had been reduced to smouldering ashes.

Eyewitnesses reported flames 40ft high as the cubicles burned. A police helicopter circled overhead attempting to identify the rioters. West Yorkshire police said one male officer suffered a broken nose and that two vehicles were damaged during the rioting. Five people were arrested.

Throughout the disturbances, promoters Mean Fiddler report that rioters were "staggeringly good-natured".

Police withdrew around 5.30am.

Within hours, Mean Fiddler had issued a statement insisting the trouble was the "actions of under one per cent of the crowd".

"We will not give in to the mindless minority and will strive to make it more successful next year," they added. "The Leeds festival will have a very long and successful future."

Council praises Mean Fiddler's organisation

Leeds City Council has come out in support of Mean Fiddler and the festival. While many people, including residents' groups and local MP George Mudie, have called for it to be moved from the Temple Newsam site, the council has praised a "very successful and well-organised" event.

"I visited the Leeds festival on a number of occasions over the weekend and saw the many measures which had been put in place to improve security and reduce litter on the site. It was a very successful and well-organised event. However, *(it)* was spoilt by the actions of a small, mindless minority who seemed intent on causing trouble," said Councillor Tom Murray.

"There will be a debriefing session once reports have been received from the emergency services. No decision will be made about the future of next summer's Leeds festival until the application for a licence is made in April or May, 2003," he added.

And a spokesperson also lifted organisers' spirits by insisting the weekend's violence would not automatically prevent them from getting a licence next year.

"It would be totally wrong of me to predetermine any application in this way," said licensing committee chairman, Councillor Jack Dunn.

However, Mean Fiddler may face censure from the council for another matter. Guns N'Roses' set overran by an hour, so promoters could be liable for a hefty fine.

GN'R's Buckethead: festival organisers could be fined over their overrunning set

Police say no complaints made

Police in West Yorkshire released a one-line statement countering *NME* readers' claims of brutality and heavy-handedness during the festival disturbances.

A brief statement from the force, which sent in 200 officers, many in riot gear, to deal with the trouble, read: "As far as we're aware, no member of the public has made any complaint about police brutality."

No officer involved in the operation was available for comment at press time.

The police had previously condemned the "determined, sustained and mindless" violence they encountered during the early hours of Monday morning.

Five people were arrested for criminal damage and arson following the disturbances. An inquiry is being launched to identify those responsible.

'We're very lucky no

LEEDS FESTIVAL-GOERS ALLEGE POLICE BRUTALITY IN EYEWITNESS ACCOUNTS OF THE FINAL NIGHT'S RIOTING

Fires raged on the final night of the Leeds festival

PHOTOGRAPHY: MIKE ECCLESHALL/VIRTUALFESTIVALS.COM

In the wake of the rioting that ended the Leeds leg of the Reading and Leeds festivals, *NME* has been inundated with reports from readers who witnessed the trouble on the campsite.

These are extracts from only a small number of the emails we have received.

I was asleep in my tent when the police helicopter woke me. Then there was a huge bang which woke my friend. We looked out of our tent and saw a black smoking fire that stank of burning plastic.

There was another huge bang followed by a couple of smaller ones. The fire was huge, with flames more than 40ft high. The police helicopter could not fly near because of smoke.

Near the toilet area (200 yards from our tent) we saw people running away towards the main exit. I also saw riot police *leaving* the scene!

People were standing on tankers watching the display as some bottles and canisters were thrown over the metal fence into the toilet block.

We skinned up and watched for a while before going back to bed. We could see another fire start at about 2am nearer to the festival site, but we'd had enough excitement!

In the morning my friend and I went to look at the R1 toilet block and it was gone – nothing remained. The metal fence surrounding the block was blown out in two places and two vehicles had been burned and lay on their side. There was other damage to fencing where people were trying to see.

I did notice that on the perimeter fence on the other side of the site to the toilets, several pieces of security fencing had been removed.

There were nowhere near 500 'rioters' as reported, nor were there 200 cops. As I said, the only cops I saw were running away from the scene at its peak.
Anne Kennedy

I'm writing to you to tell you about some of the beatings I witnessed the police handing out to people who were simply in the wrong place at the wrong time.

I left the Foo Fighters' excellent set to find that the burger van was missing. I was told by a friend that they had taken this away because a van on another site had been rammed by trolleys and set alight.

Around an hour later I saw a large group of people smashing the fence to the toilets at the top of the Red campsite. A security Land Rover was trying to disperse the crowd but eventually gave up and drove off. A pile of rubbish was set alight and fireworks were thrown into the toilet area. Another set of toilets closer to my camp was set alight too.

By this time a police helicopter was flying overhead and, after a few hours, people were beginning to pack up their tents to escape the fires that were spreading everywhere.

An hour or so later I witnessed a line of police on Pooh Bridge trying to advance on a group of bottle-throwers on the dirt track. They released their dogs into the camp which bit anyone in the area. I saw one man bleeding heavily from his buttock.

The police now formed a line and blocked the campsite entrance and anyone trying to leave was swiftly hit about the head with batons, innocent or not.

Eventually the police charged towards our camp, smashing at our tents with batons. I witnessed a teenager at a camp across from us knocked to the floor and hit on the head. When he tried to escape two officers knocked him to the floor and beat him some more. His head was gushing blood.

The most brutal of all was a girl in the tent in front of us who had caused no trouble at all, yet the police entered her tent and hit her across the head, splitting it. Blood was sprayed all over the tent so she must have lost quite a bit.

I remember people calling for ambulances and one woman shouting, "He's bleeding from his head and he won't get up!"

Others were shouting, "What are you doing? We are just kids! Innocent kids!" It didn't seem to make a difference. All the police kept saying was, "Get back." But get back where? Towards the fire? Towards the bottle-throwers?

Finally, as it got light the police line charged again. I dived inside a tent and saw a projected image on the side of the tent caused by police flashlights of two cops kicking and beating someone. A 15-year-old kid was screaming, "Look at that, look at that! I thought they were the police?!"

Outside another teenager who had called 999 and pleaded with them to stop was hit on his legs. The police man uttered to him, "Not laughing now are you?" But we weren't laughing in the first place – we were cold, scared and confused, and this is what we got for it.

Many more people had joined in throwing things at the police in sheer anger at what had happened to innocent people, and the police were driven back across the bridge, the crowd chanting "Amateurs!" at them. The mob then sealed off the gap in the fence they had come through.

It was light now, the fires had totally burnt through, and the police had accomplished nothing. The trouble-causing idiots dispersed on their own and people stood talking about the unbelievable events that took place in front of them.

They have totally changed the way I see the police now. It was a total sham. They managed to control nothing and beat innocent young teenagers who were nothing to do with the riot.

Today I read *The Guardian* and it said: "West Yorkshire police said up to 200 officers were

body was killed'

deployed, some in riot gear, when 'determined, sustained and mindless' violence broke out after midnight due to an estimated 500 troublemakers. One officer received a broken nose but no festival-goers were injured."

These are all lies. I saw people beaten brutally. I expect that no-one will listen to my story, but what I have told is the truth.
Matt Rice

I had my tent pitched in the R block of the campsite, a short stroll to both toilet blocks. The events happened after the Foo Fighters gig. Everyone seemed to be setting their gas canisters alight or putting them on fires. You could hear small explosions going off everywhere. We were getting drunk after the show when it kicked off. Firstly, all the catering vans left the site after trouble started and then the lighting masts were dragged down by the crowd. Two security guards had got down off the security and observation tower and that was eventually pulled down to the ground, set on fire and was being used as a battering ram.

As for the toilet block, that started some time later when security guards were forced into the blocks and they locked it behind them. As this was happening a huge crowd started using the scaffolding as a battering ram to get into the toilet block. Eventually people got into the toilet blocks and threw flaming missiles into the rows of chemical toilets, which exploded and caught alight.

I only saw a handful of police but nothing was done about this for hours until it was well out of hand. A lone police chopper circled the area with a spotlight shining down above the crowd but it just made the crowd more eager to continue. As I went down to look, I was hit by a glass bottle that had been thrown over the toilet block wall.

The next morning the campsite looked a wreck, with the toilet block in cinders. Although I don't agree with what went on, the atmosphere was electric and the spirit seemed good-natured. No-one was out to hurt anyone.

It was reminiscent of the Brighton riots that the mods and rockers fought in the '60s. Trouble, yes. But it seemed to me that youth culture had returned, if only briefly. The majority of us had the most exciting weekend we have had in a very long while.
Luke Thomas (devoted reader and student)

No ambulances would even come onsite, even though there were cases where festival-goers were left losing pints of blood on muddy paths. With my own eyes I saw a kid no older than 17 get bottled by security. Also, they attacked a guy taking photos claiming to be the press. The security didn't seem to like that much. I'm sure the images were shocking.
Damon Porter

Such a shame that a great weekend was spoiled for so many by so few. I was asleep in my tent when the trouble started, the police helicopter was flying overhead and the toilets were exploding one by one.

It was surreal to see the flames reaching into the sky and the black smoke bellowing into the distance. It was like being in a war zone, not a field in Leeds.

I just hope that the muppets that were responsible for the trouble are happy with what they did. A few people around me were watching what was happening and were clearly worried for their own safety.

I am not holding my breath for another festival next year. In fact, after the last two years, it would probably be best not to bother with future festivals. This may be giving in to the idiots but I think we are *very* lucky nobody was injured or even killed on Sunday. Is that what it would take to stop the trouble?
M Crosby, Preston

Leeds was a cracking festival – great music and a great atmosphere – who cares about a few toilets blowing up?

A few deaths, a few injuries, a 'riot' – not the worse-case scenario. It's the third year running of 'riots' and the festival still gets a licence! If the local residents have a problem with five days of a 365-day year being taken up with noise and mess in their beloved park, why don't they move?
Anon

It was the security which most shocked me. As people started throwing things like bottles and metal scaffolding poles at the toilets, the security threw them back at the crowd.

One person jumped over the toilet wall, only to receive a Maglite torch to the ribs. As this security person moved him towards the rear of the block, a group of around six security people threw punches at his ribs while others held his arms up. I know they may have been annoyed with the situation, but there was absolutely no reason for this kind of behaviour. These people are there to look after the festival-goers, not beat them. I have pictures of the security guards beating that person and of most of the activities of the night to prove it's true.
Andy Ayre

If there was any meaning at all to this 'riot' it would have been great – hundreds of people showing anger for something that had happened to us. But nothing did. It was just a bunch of people standing around in a crowd watching a few people 'riot' and not wanting to do anything but bask in their rebellious glory as if they had done it personally. These people are absolute fucking morons, and that includes me.

Rock'n'roll: coming to you next year, exclusively from Reading.
Anon

Myself and six others were camped about 15ft away from the toilets where the violence was focused. We were sitting outside our tents at about midnight when we saw a huge crowd heading straight for us – a crowd of a thousand people or more, not just 500 as reported. At this point the stewards, rather than warn people what was coming or advising them to leave, all piled into a couple of vehicles, leaving everyone to fend for themselves. Shortly after this the toilet block was set alight. Lighting poles were being pulled down all around us, people were throwing gas bottles into the fire creating some loud explosions, and fireworks were thrown into the crowd.

At this point we gathered with friends by a steward's hut which had long since been abandoned by its occupants. We moved away because each time the police tried to move in, people were stampeding to get out of the way. Shortly after this, the steward's hut was also set alight. We then noticed at least six large gas bottles behind the hut and made a run for the next field, getting cut to ribbons on the barbed wire fences. The large gas bottles started to explode, sending flames shooting into the sky. There were so many explosions!

We were left, like many others whose tents were trampled by the mob, with no choice but to drive our car (at about 4.30am by this time) down a busy unlit road for about three miles. We slept at a local Sainsbury's car park, along with many others who were not fortunate enough to have a car to sleep in. Most were lucky if they had time to grab their sleeping bags.

The worst thing was the fact that, given the general air of panic, people running to get away, people crying, there was no help on hand. The stewards had all run away and did nothing to try and protect any of the people in that field. We were left to fend for ourselves in a terrible situation, combined with the fact that our car was broken into and our tent looted, then destroyed.
Jennifer Tolley

You haven't got a fucking clue about the Leeds riots! You're all backing the police, fuck you! We were sat down not doing anything and we got tear gas thrown at us.

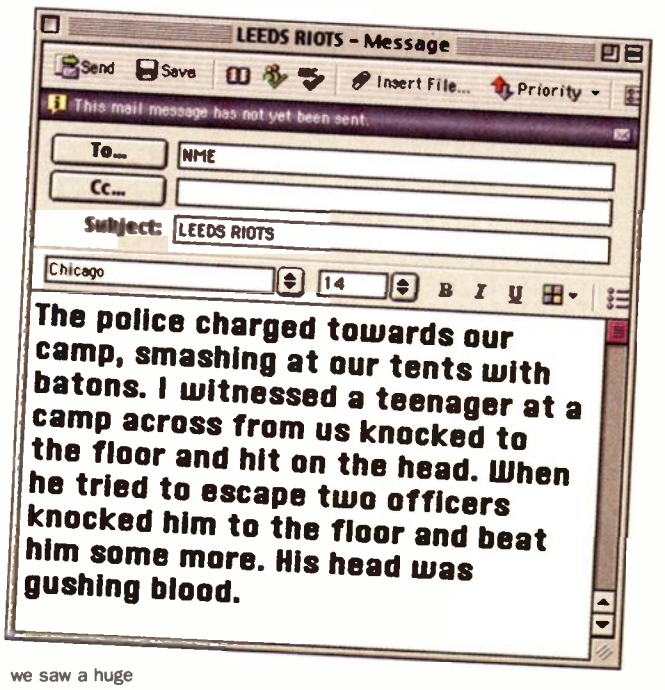
They were attacking women just walking along, one lass got beaten inside her tent, I saw it happen! My mate got glassed by one of the really helpful stewards. Got some nice scars coming!
Jim Kershaw

Dear Mr Fiddler, or may I call you Mean? Exhilarating, mind-blowing, exciting, unbelievable and damn scary would be the way I would describe your little music festival this year. This year I had my festival cherry popped. I was under the notion that I had packed for every eventuality for your shindig, but no, I had forgotten my riot gear and my fire extinguisher.

The sun was shining all the way through the afternoon and into the evening. I left the Foos early as I wanted to get back to my tent before the crowds set off, and my god, am I glad that I did. By about 1.30am there were riots and fires left, right and centre. It started off with a handful of twats exploding gas canisters in the Red campsite beyond Pooh Bridge. Funny to begin with, yes. But when a tent about five metres from you goes up in smoke 'cos of it, not quite so amusing.

I'm not a naïve little girl, I had expected a bit of trouble, the odd arsewipe making a dick of them self. But I had never really thought that I would be fearing for my safety. I had the best fucking weekend of my life.

If it weren't for only a few brain-dead fuckwits it would have been perfect. Mr Fiddler, you did a good job in a shitty situation.
Christine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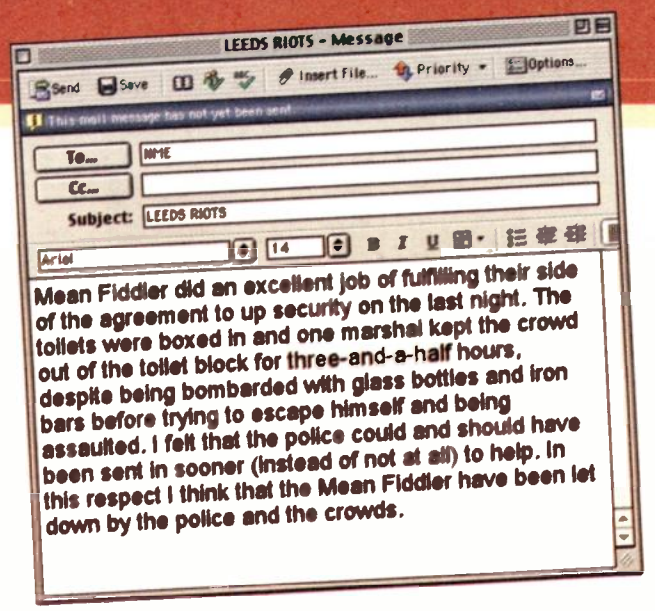
14
The police charged towards our camp, smashing at our tents with batons. I witnessed a teenager at a camp across from us knocked to the floor and hit on the head. When he tried to escape two officers knocked him to the floor and beat him some more. His head was gushing blood.

Lighting poles as well as toilet blocks were damaged in the trouble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Mean Fiddler did an excellent job of fulfilling their side of the agreement to up security on the last night. The toilets were boxed in and one marshal kept the crowd out of the toilet block for three-and-a-half hours, despite being bombarded with glass bottles and iron bars before trying to escape himself and being assaulted. I felt that the police could and should have been sent in sooner (instead of not at all) to help. In this respect I think that the Mean Fiddler have been let down by the police and the crowds.

This is the second year in a row I have been to the Leeds festival, and I have to say that although I thought it was poorly run last year, this year was a fucking disgrace. The event itself was fine, with good bands playing good music. However, it seemed to me all Mean Fiddler cared about was getting the £90 off us campers and not giving us the facilities we required.

We had a two-mile (at least) walk to the arena from our campsite, so if you wanted to go back your tent for a quick bite to eat, or a quick drink instead of paying the exorbitant prices you get charged, you missed all the bands. There was no fucking drinking water on my campsite. Stewards treated us like fucking cattle. There is no need to treat people like shit, remember we paid 90 fucking quid to come this shithole.

So, after all that, people get angry. If you treat people like animals, how do you think they are going to react? Like fucking animals of course.
Skitzo Al, Widnes

"No festival-goers were hurt." That's bullshit! The police were the main cause of the fucking violence. My girlfriend has now got a fractured skull. Thanks West Yorkshire police! Fucking dicks!
Anon

While I know that the small percentage of people causing damage on Sunday night at Leeds were behaving stupidly and recklessly (especially in light of the fact the licence was under threat only a month or so ago), I'd like to point out that at no point did I feel that myself, my friends, or any other festival-goers were in danger.

Setting fire to the toilet blocks might be taking high spirits too far, but as far as most people were concerned it was only high spirits. And maybe a bit too much booze – but c'mon, the whole thing is sponsored by Carling, so you can't complain about that. The only problem I had with the weekend was that a few of our tents were broken into and a couple of things nicked, which wasn't such a great experience. But with such a large amount of people in quite a packed space, you have to expect a few uncontrollable aspects, and if it was only one per cent of people there rioting then I reckon Mean Fiddler made a bloody good job of it.

I don't see any reason to cancel the festival next year, and fingers crossed that doesn't happen. If you want a 100 per cent safe festival, my advice is to stay home and watch it on the telly next time. You won't even have to put up with the rain that way!
Miriam, Manchester

Shocking mis-reporting in the media today with the police giving totally false press statements. The police were awful last night.

After some people set a single bin near the toilets on fire, the authorities overreacted and sent in a very small team of police in riot gear to stand near to the toilets, supposedly to protect them.

With the bands finished and everyone looking for something to do, a large crowd gathered very quickly to see what was going on. We all turned up to see a small line of police, trying to look in control. It didn't take very long for a few people to start shouting and joking at the police and to throw empty plastic bottles at them (main arena stylee = harmless). *Obviously* they were in grave danger and so called for reinforcements.

More police turn up, so a bigger crowd gathers to see the commotion. The bottles are now starting to have stuff in them and the occasional one is made of glass. This gets worse until the police back off up to the top of the hill to regroup. Lots of cheers (yay, the crowd beat the police). Now this is where is gets bad. By now I would estimate about 2,000 people are gathered round to see what is going to happen.

The police charge down the hill swinging their batons at the nearest people while people flee in all directions through the campsite, tripping over tents and damaging property.

Two of my friends got hit for being in the wrong place at the wrong time and their legs are bruised today. I saw a guy who had broken his arm as the crowd broke into chaos and there was a girl of about 18 who was bleeding from the head. The police then reformed their line around the toilet block to protect it from the now angry and provoked crowd. More bottles were thrown and fires started as the police position went up and down the hill.

The police treated the whole crowd in a way that should have been reserved for the few people who actually caused the trouble. Then they go and lie about it in the press, making it sound like there were hundreds of thugs and that they coped with the problem, when really they were aggravating the situation, while beating the shit out of the innocent people there.

I do not think you should treat the incident as it is currently reported on *NME.COM*, as it is not at all accurate. The issue of policing and crowd control at festivals obviously need looking at, as well as the police propaganda machine churning out so much shite.
Dave, Nottingham

I was trying to make my way through the trouble (which was regrettably out of hand) to get to my tent 20ft away, and witnessed methods by the riot police that in my opinion prolonged the unrest by hours, and added considerably to the 'hundreds' involved.

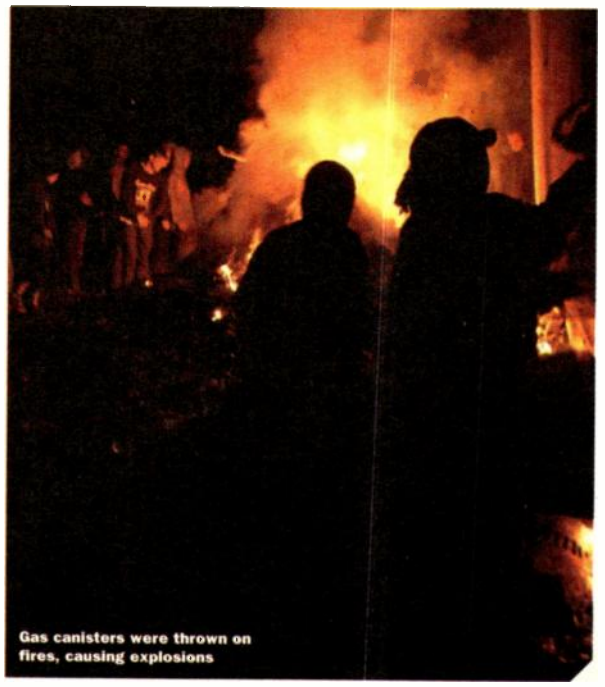
The police chased and ran at anyone nearby. They kept going into the block and then, when you tried to get past, they'd run out and threaten to hit you. I reckon many of these 'hundreds' of people were just trying to get around, or were curious bystanders. The kids standing around saying "Don't do that you wankers" to the arseholes to blame are being added to the numbers by a sensationalist press.

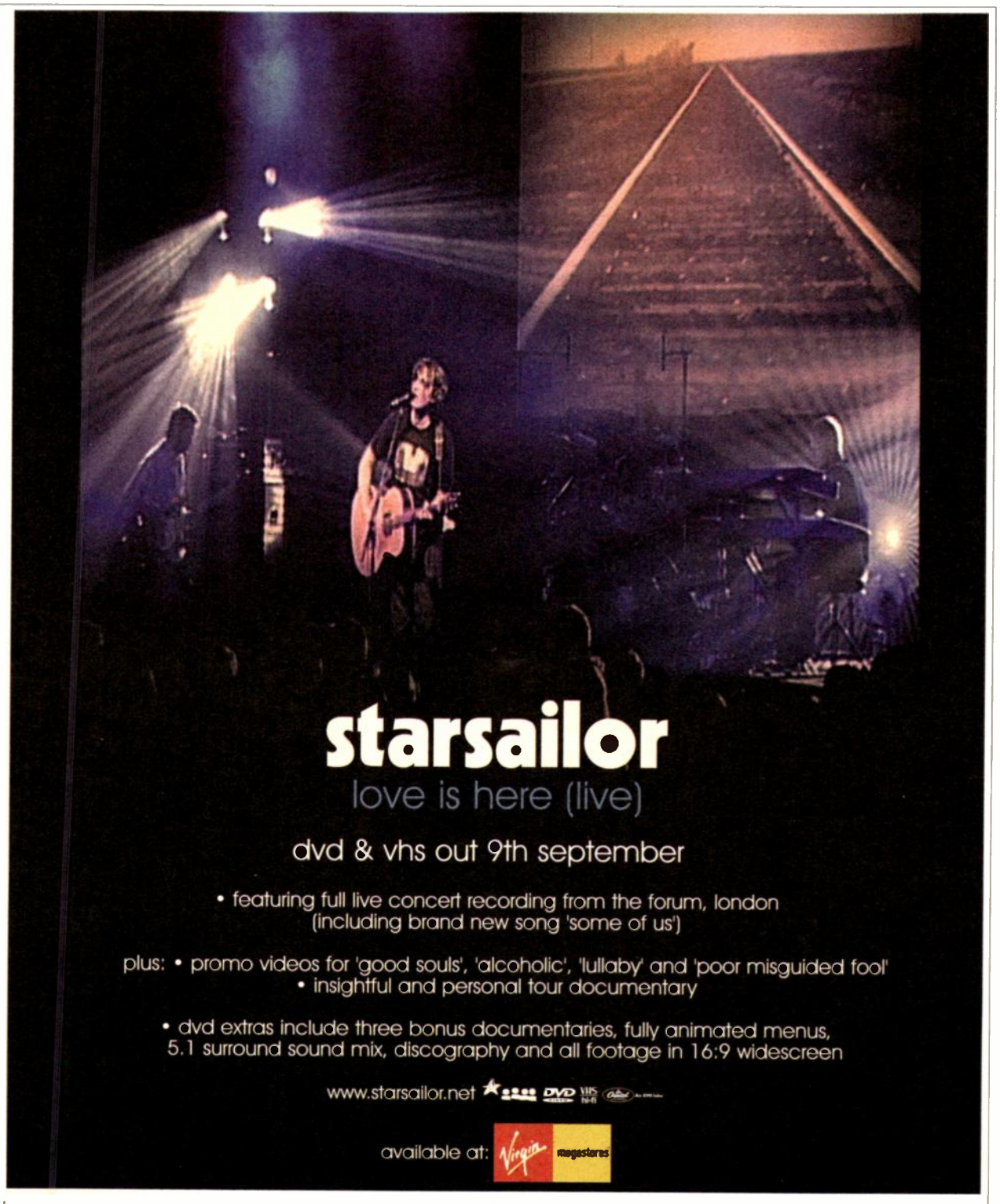
I'd be amazed if the festival goes ahead next year.
Jon

I was camped right next to a set of burning Portaloos and it was pretty insane. The night before, people were riding shopping trolleys into a fish and chip shop which eventually had to be abandoned and gave its food away to the people rioting.

The fires themselves caused a surreal and pretty evil atmosphere. After last year's violence why did organisers not expect trouble? Where were the fire brigade? Reading has many surveillance towers every 100 metres or so. The huge field in which my tent was pitched had just one, with two stewards.

If each campsite had had two fire-fighters stopping small fires and four policemen sorting


Gas canisters were thrown on fires, causing explosions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love is here (live)
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• featuring full live concert recording from the forum, london
(including brand new song 'some of us')
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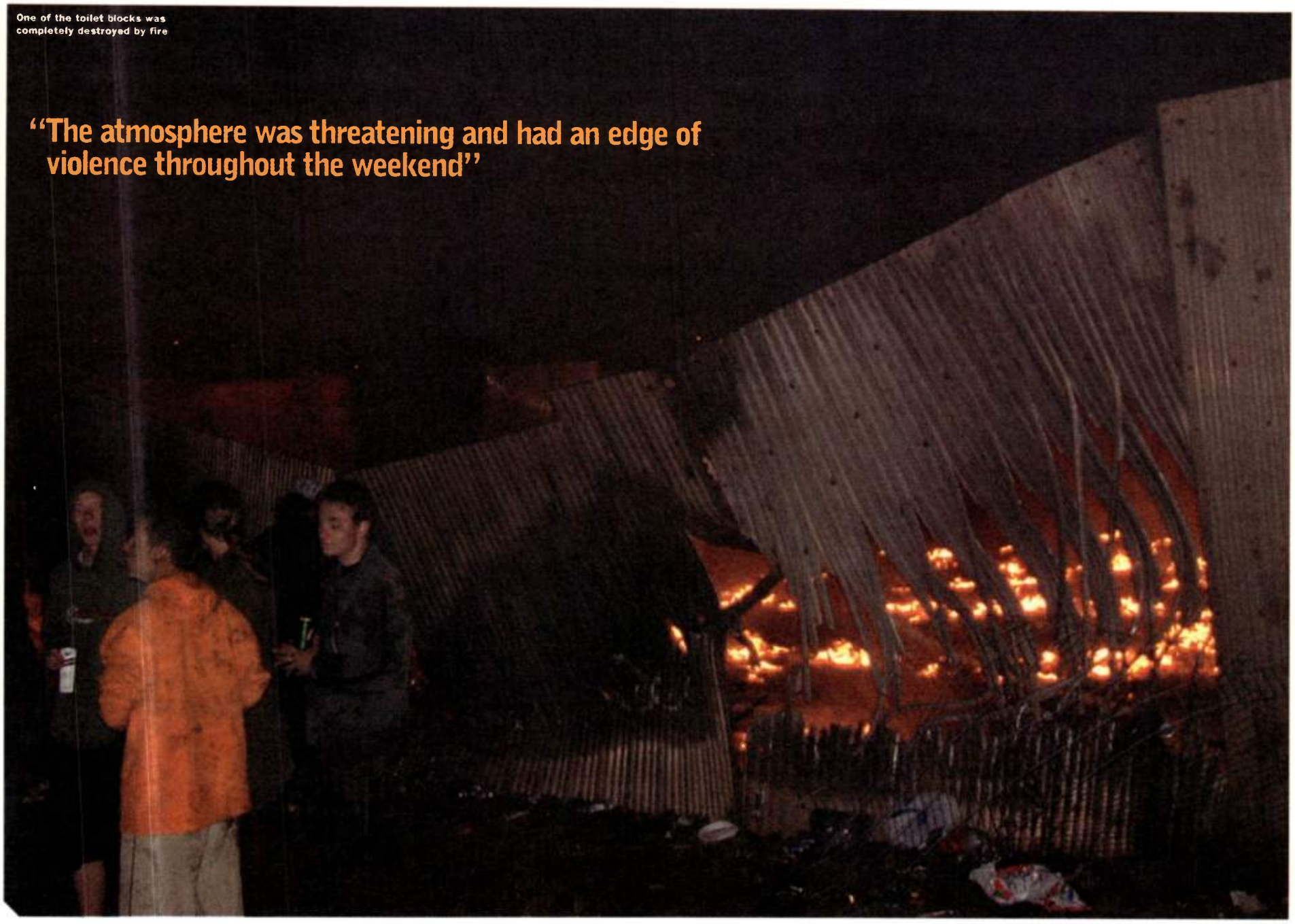


One of the toilet blocks was completely destroyed by fire

"The atmosphere was threatening and had an edge of violence throughout the weekend"

out trouble, then it would have been fine.

There was no police presence and no authority.

I wonder why all this happened?
Stu

It was really scary. My girlfriend had a petrol bomb thrown at her and my friend was bottled.
Anon

I was at the Leeds festival and it was a great weekend, only dampened by the fires and violence. Firstly we were watching nearby to see what was going on, when we got told by a police officer in riot gear to move back. We said "OK" to him but then we got beaten around the upper arms. Two other friends did too as they were taking photos of the police charging at the crowds. At this point there were no fires, just people having fun throwing toilet rolls, nothing harmful. Then we went back to our tent about 100m away from the Portakabin and toilet area. It was then that fire started in the toilets and the portakabin. The gas tanks exploding caused much alarm, and the cheers and shouts caused many people to pack up and leave in the middle of the night. We braved another trip to the front line to see what the police were doing and were amazed that they had gone! All officers had just let them get on with it and did not try to stop them.
D Anderson

When the riot police came they aggravated people and tried to get us in our tents (next year at Leeds, 11pm curfews!). They then went down to a bridge where there was no trouble until they came. They got a few bottles thrown at them and a bit of abuse, nothing too bad, but they kept charging at the crowds of mainly innocent people. One guy I saw tried to talk to them and explain what was happening and they set a police dog on him. A 13/14-year-old girl got kicked to the floor by a 6ft 2in or so policeman and then hit over the head repeatedly with a truncheon.

The police have made well-behaved music fans seem like hooligans out to cause trouble.
Joe Daly, Hale, Cheshire

Where we were, campsite R8, we were surrounded by the violence that erupted on Sunday night and we have to say that we were not at all scared by the vandals, but more by the riot police. When walking past the burning carcass that was the Portaloos we had a 'vandal' running straight into us. He then stopped, turned round and apologised in a polite manner. We strongly believe that the violence was in no way meant to harm anyone. The riot police, however, added fuel to the fire. We met a chap whose friend was beaten up by one policeman and dragged away. We were shown the blood marks on the tent. We've never seen such misuse of authority in our lives!
Nik & Rich, Nottingham/Derby

Mean Fiddler did an excellent job of fulfilling their side of the agreement to up security on the last night. The toilets were boxed in and one marshal kept the crowd out of the toilet block for three-and-a-half hours, despite being bombarded with glass bottles and iron bars before trying to escape himself and being assaulted. I felt that the police could and should have been sent in sooner (instead of not at all) to help. In this respect I think that the Mean Fiddler have been let down by the police and the crowds.

In the past, festivals have been about music during the day and then chilling and having a relaxing time meeting people in the evening. This year the atmosphere was threatening and had an edge of violence throughout the weekend, with less people sitting round campfires playing guitars and more large groups running around throwing things at each other.

Next year, despite it being 200 miles further, I'll be going to Reading even if Leeds is given a licence.
Dave Sharpe, Wakefield

If these dickheads enjoy this kind of thing, why don't they go join the fucking army. I'm disgusted to have stood next to some of these twats while watching some of the best bands on the planet.

Leeds 2003 anybody? I fucking well doubt it!
Richard Harland

I was unfortunate enough to have my tent pitched opposite the main toilet block that was burned to the ground. I find it impossible to believe that these so-called 'revellers' thought it fun to scare the living daylights out of those of us that actually went to the event to enjoy the music.

As explosions began to shoot, it was difficult for people to get offsite due to police barricades, leading to people screaming in desperation as they tried to climb the outer fences of the campsite to escape.

I would like to thank the hundreds of people responsible for making sure Leeds at Temple Newsam does not get a licence next year, and ruining the entire weekend for the rest of us.
Jill Rooney, Birmingham

After a great weekend at the festival I am ashamed at the morons who decided to vandalise and risk the lives of others. I was in campsite E5 where the toilet block was burned to the ground and saw the damage as it was happening, and also in the morning, after spending the night sleeping in my car, leaving most of my stuff where it was onsite.

The stewards on the main gate were giving the advice "Get your shit and go" because of the petrol generators which were being used to power the lighting. These were at risk of exploding, and at least one was incinerated at the toilet block.

I feel deeply ashamed of the idiots who did this and would not blame Leeds council, or any other local council, for not giving it a licence again.

Next year I will go back to Reading.
SC

I was at the Leeds festival this weekend. The organisers should realise that this kind of thing happens because of frustration at the total lack of facilities available to visitors. We all paid £100 to camp in this field for the weekend and for our money we got toilets unfit for use by anybody and closed half the time, hardly any running water and no arrangements made for rubbish collection at all. We have had to live all weekend among piles of our own rubbish simply because there was nothing to put it in or anywhere to dispose of it. Then there was the extortion of prices – £3 for a pint of Carling? £4 for a burger? £2.50 for a bottle of water?

In fairness to the organisers, the music was all fucking mindblowingly amazing and organisation was spot-on in the arena, but only just worth living like pigs for. The bottom line is this – if people thought they were getting value for money they wouldn't feel the need to set fire to the disgusting stinking toilet blocks.
Carrie O'Malley, Leeds

Axl disses NME onstage

AND FANS BACK HIM UP, SAYING HE'S NOT 'AS BIG AS A HOUSE'

Guns N'Roses marked their first London concert in nine years by having a pop at your favourite music paper.

Singer Axl Rose, who is the sole remaining original member of the band, declared to the audience at the packed 12,000-capacity Docklands Arena on August 26 that he'd just read that he was "as big as a house!". Referring to the *NME.COM* review of the Gunners' live set at the Leeds festival, he told the crowd: "If I'm as big as a house, maybe I should start charging rent. Some pussy ass writer at *NME* owes me rent – for living in my ass!"

NME.COM's review had caused a barrage of abusive emails from Gunners fans who were ecstatic at the band's performance in Leeds, despite, as reported in last week's paper, the band arriving onstage late and busting the curfew by playing until 1am.

"The author of the review of the GN'R show must have something stuck up his ass. I mean, I've never read an article THAT shitty – EVER. Axl's not 'as big as a house' any more and nor is his hair a wig. Just because someone has braids doesn't mean it's a wig – check out Alicia Keys. Gonna say her hair is a wig, too?" asked one anonymous emailer.

Other reactions included: "Guns N'Roses kicked major ass at Leeds! If you read the fan reports then you would know. Your little 'review' seemed to be negative and made GN'R out to be ridiculous. Just wait till GN'R comes back strong and blows all this lame ass music out of the water! The guy is thinner than EVER! He's wearing an XXL size black football jersey."

Another reader wrote: "YOUR REVIEW OF THE GN'R SHOW SUCKED FUCKING ASS!!!! YOU GUYS ARE A BUNCH OF STUPID PUSSIES!!! FIRST OFF, AXL ISN'T AS BIG AS A HOUSE. AND HIS HAIR ISN'T A WIG. SO PULL YOUR HEAD OUTTA YOUR ASSES AND DO A GOOD JOB AT WHAT YOU'RE SUPPOSED TO BE DOING."

However, later in the Docklands set – the band's first London show since 1993 – Axl Rose kissed and made up with *NME* when he made reference to our rapturous review of his recent show in Hong Kong. "That was nice," he remarked.

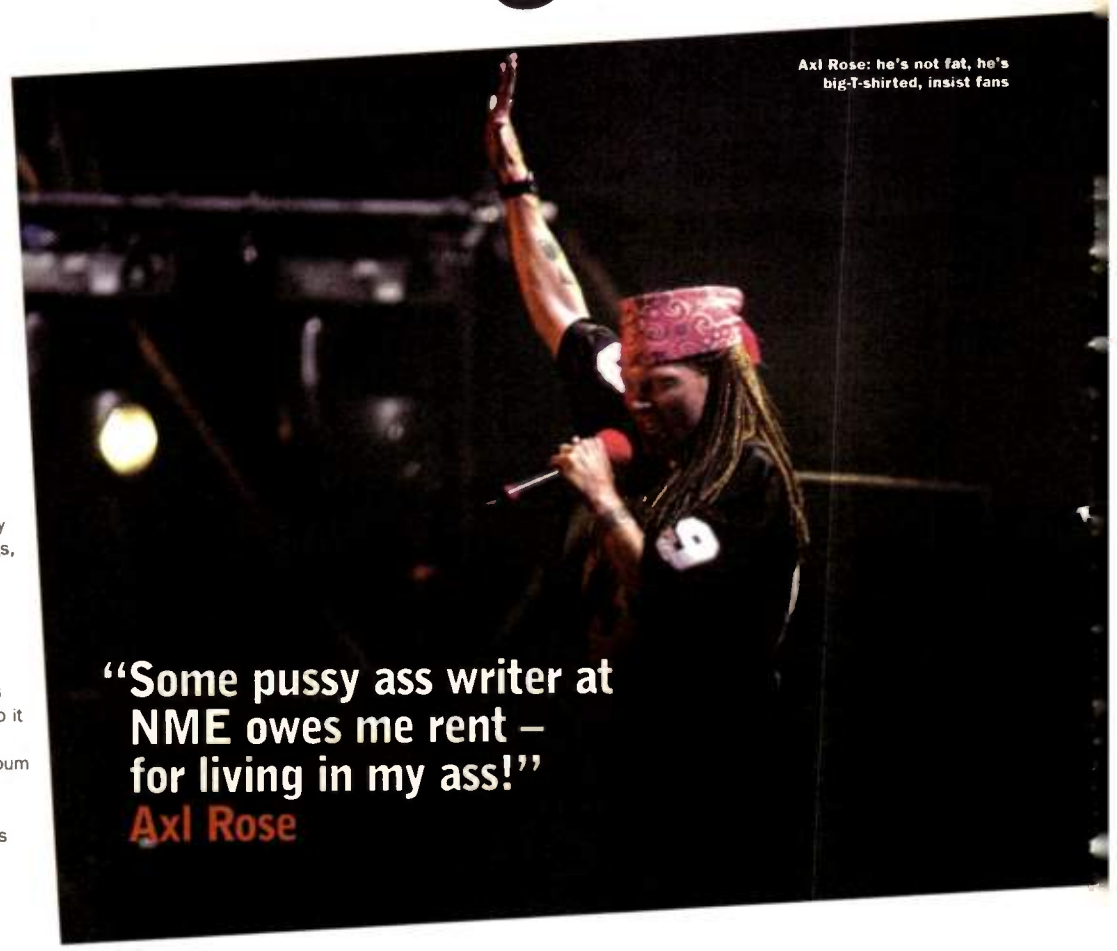
Flanked by a line-up of Robin Finck (guitar), Buckethead (guitar), Richard Fortus (guitar), Brain (drums), Tommy Stinson (bass) and Dizzy Reed (keyboards and congas), Rose barnstormed through a greatest hits set including 'Sweet Child O' Mine' and 'Paradise City', as well as new songs from the long-awaited 'Chinese Democracy' album, including the title track, 'Madagascar' and 'The Blues'.

Rose said that the LP would include 18 tracks, with "ten extra tracks" on top of that.

"Just because we've only played five or six new songs, people think there mustn't be any other songs on the album," he said. "*Au contraire, mon frère!*"

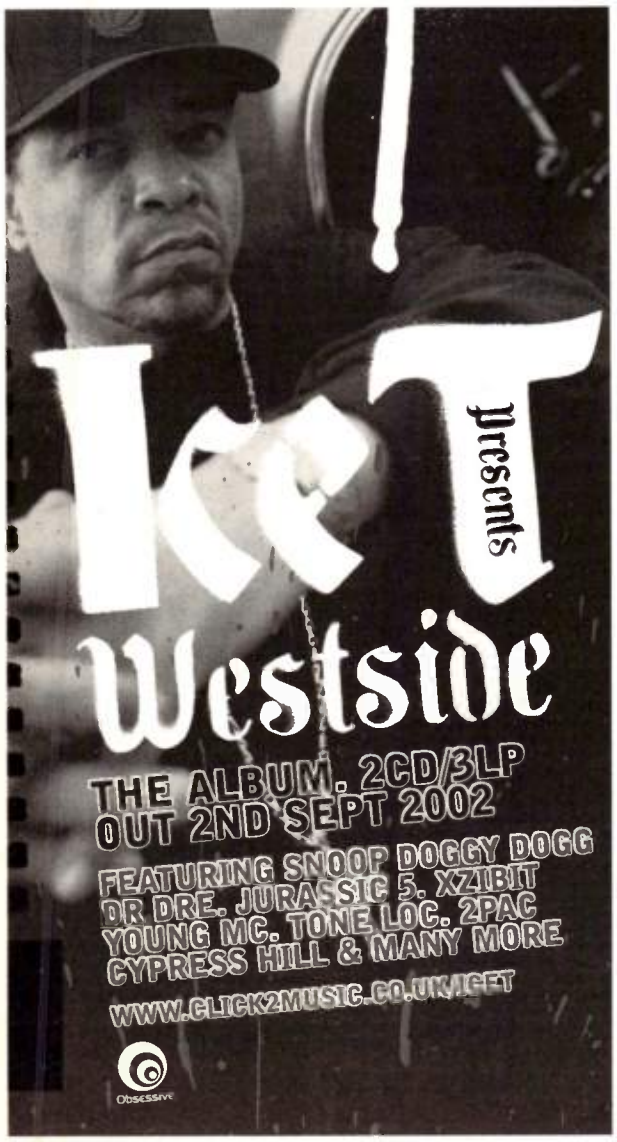
He went on to vow that once the album had run its course, the band would "do it all over again", and maybe then think about a third album – "as long as Uncle Axl doesn't act the asshole!"

With no further live dates scheduled, Guns N'Roses now return to the studio to complete work on 'Chinese Democracy'.



Axl Rose: he's not fat, he's big-T-shirted, insist fans

PHOTOGRAPHY: ALYSON BLANCHARD/ANDY WILLSHER



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Eh? What's that? That's right, you can't hear it ANYWHERE in the world except by getting your arse onto **NME.COM** and downloading it in full right now. It's a taster from their forthcoming greatest hits album 'Forever Delayed'. We could tell you want it sounds like but that'd spoil it. I know we've said it before but we *really* are too good to you.

DEATH IN VEGAS

Making their return with a third album of what people who know about this kind of thing are calling 'dirty house', **DEATH IN VEGAS** are visiting **NME.COM** in the shape of a listening post containing not one, not two not three but all of the tracks, in order, from the aforementioned album 'Scorpio Rising'. Kick-off is midday on Wednesday, September 4.

BRING IT ON

Along with our **MILLER GENUINE DRAFT** friends, we've spent the summer sticking some of the finest new bands on the planet in a venue near you for a night of jolly good fun. The latest night featured, from **DETROIT**, **THE VON BONDIES**. Find out why they were a hit at the **CARLING WEEKEND** by watching our exclusive webcast and interview at **microsites.nme.com/bringiton**

Third Hives LP gets go-ahead

The Hives have told *NME* their ongoing dispute with former label Burning Heart Records will not delay the release of their new album.

Last week guitarist Nicholaus Arson said that following the band's multi-million pound move to Universal, Burning Heart had no rights to a third album from them – something Burning Heart dispute.

"I'm not worried *(that a lack of resolution will prevent the release of a new record)*, no. It won't be resolved quickly, but The Hives have never been in a hurry to record stuff."

Arson would not be drawn into revealing details of the Universal deal – said to be worth £7.5million.

"I don't think I want to comment on what the deal is," he said, "apart from confirming that we have signed to Universal."

Burning Heart insisted The Hives had a "commitment" to them beyond the two albums already released through the label, and that they would "vigorously protect our rights".

Arson rubbished their former label's claim, saying: "BHR/Epitaph did not have the rights to our third album." He added that The Hives were leaving the label because "we have for some time now had extremely serious issues with the BHR/Epitaph label, and as a consequence we recently decided not to continue with the label we have been working with for seven years".

The Hives recorded two albums for Burning Heart – 'Barely Legal' and 'Veni Vidi Vicious'. A licensing deal with Alan McGee's Poptones label saw 'Your New Favourite Band', an album made up of tracks drawn from both records, released last year.

Grohl joins Evening Session protests

FOO FIGHTERS FRONTMAN ECHOES NME READERS' CONCERNS OVER AXEING OF RADIO 1'S ALTERNATIVE SHOW

Dave Grohl has joined *NME* readers in voicing anger over Radio 1's decision to axe the *Evening Session* with Steve Lamacq.

The *Evening Session*, which is broadcast 8-10pm on Tuesday to Thursday, will finish at the end of the year, to be replaced by a new show. Radio 1 has yet to reveal the details or the presenters of the replacement show, but have said it will exist to showcase "new music". *NME* readers and Grohl fear that the station will broadcast what is rumoured to be a more broad-based music show, effectively cutting off crucial exposure to many bands who are looking to launch a career.

Although *Lamacq Live* will continue on Monday nights, it's feared that the sort of music *NME* covers on a weekly basis will suffer in favour of more chart-friendly material.

Grohl told *NME* how important the *Evening Session* had been to Nirvana and Foo Fighters in helping both bands find fans in the UK. He said: "Steve's always been a supporter of rock music in general, but also he's a man with integrity and good taste. And when someone has those qualities and is in the position that he is, then absolutely he has influenced a lot of people. People like him need to take a hand steering music in the right direction. He always seemed like he was doing it for the right reason, for the music."

Grohl added: "Steve's one of the few radio DJs I would ever recognise. Most of them are pretty faceless and anonymous – he's pretty funny-looking, you'd recognise him anywhere. He'll be sorely missed. He's a great guy. I don't know who they'll be able to replace him with."

"Steve Lamacq's a great guy. I don't know who they'll be able to replace him with" Dave Grohl

Lamacq and the *Evening Session* regularly picked up the *NME* Carling Award for best radio show as voted for by our readers. The show was also gaining listeners, unlike Radio 1 star names like Sara Cox.

A Radio 1 spokesman commented: "Changes have got to be made, that's the nature of music. The new show will still serve alternative music fans. The *Evening Session* has been doing a great job and its remit has spread beyond guitar music. We want to take all the good things from the *Evening Session* and make it better. I can assure *Evening Session* listeners that we are doing our utmost to come up with a new show that provides the best new music."

Details of the new show remain to be confirmed.

But, commenting on *NME* readers' concerns that a new show will feature more dance and urban music, the spokesman said: "We do already have those kind of shows."

Since we revealed the shock news last week, many readers have contacted *NME* to voice concern about the decision to axe the *Evening Session*.

Axe-tastic, mate: Steve Lamacq, victim of another Radio 1 shake-up

THE EVENING SESSION: YOUR REACTION

What a fucking disgrace. I, like hundreds of thousands of others, was brought up listening to Lamacq.
Matt Wood

Nothing we do will prevent it from being removed. No

R&B/rap/garage shit please, there is too much of it!
Ian

I think it's a disgrace for Radio 1 to destroy what has been for me, and I imagine many others,

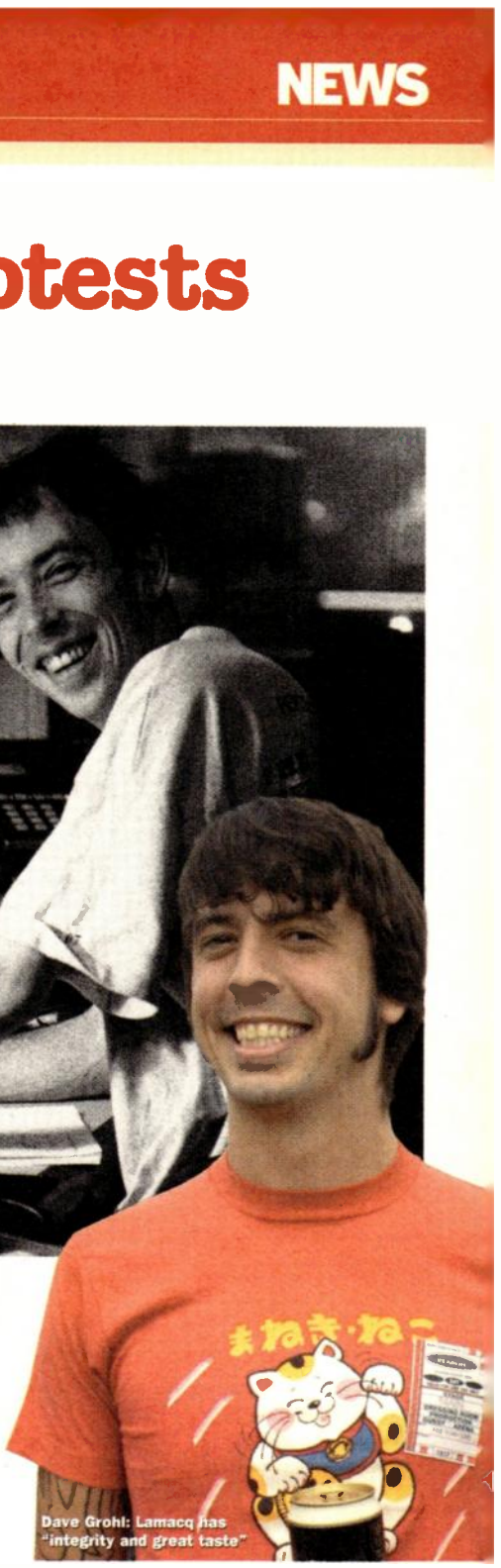
a great way of hearing the up-and-coming bands of tomorrow.
Paul Furnell

The *Evening Session* was a successful show which offered something d

It gave up-and-coming bands national exposure. It nurtured underground acts.

Will we now get a DJ who isn't passionate because he has to cover a 'broader base'?
D Halliwell

It's bad enough listening to 'alternative' greats like Jo Whiley and Mark & Lard forced to play the standard commercial shit. But axeing the best alternative music show on the radio is just shit!
Matt Cooper



Dave Grohl: Lamacq has "integrity and great taste"

Moz back with Rough Trade?

The **Morrissey** revival continues with his successful tour of the US and Japan, rumours of a new record deal and new celebrity fans . *NME* can exclusively reveal that the former Smiths frontman has met up with the boss of the record label that first signed him. Following reports from the US tour that the new Morrissey album is titled 'Irish Blood, English Heart', the singer is still officially without a record deal.

PHOTOGRAPHY: PHIL WALLIS/AO MCCAUGHEY/JOHN CHEVES/HECTOR GULLET

Geoff Travis, who runs Rough Trade and signed The Strokes in the UK, first signed The Smiths in the early-1980s. The Smiths later moved to major label Warners, but the two parties are now apparently reconciled. Asked about rumours that Morrissey may once again sign to Rough Trade, Geoff Travis told *NME*: "Yes, I have seen Morrissey. I bumped into him in a foreign place and we renewed our acquaintance, shall we say. Has he mellowed? I would have thought so – time has that effect on most people."

Asked specifically about whether he would get Morrissey's signature, Travis told *NME*: "There's no resolution just yet."

Travis spoke approvingly of Morrissey's comeback, telling *NME*: "Pop music is a richer place for him."

Morrissey has also found fans among a new crop of bands. **The Vines**' Patrick Mathews was seen wandering around backstage at the Reading festival wearing a Morrissey T-shirt. "When I wear this I always have Morrissey fans coming up to me," he told *NME*. "The wheel has definitely turned – and you guys made The Smiths number one in your poll."

The Libertines are also fans and tried to meet Morrissey when they played in Japan. Singer/guitarist Peter Doherty told *NME* before he headed to Japan: "I'm definitely going to try and meet him. I've heard he's a fan of ours. He's playing the Albert Hall so I might have a little word with him and see if he can get me in."

Andrew WK joins Jackass

Andrew WK is set to team up with the cast of cult MTV show *Jackass*.

The US star's song 'We Want Fun' will feature on the soundtrack to the forthcoming film based on the show. A video for the track, which WK is producing jointly with metal über-producer Rick Rubin, will be directed by Spike Jonze. The song will be the first single released from the soundtrack.

"The song itself actually appeared on a B-side to 'She Is Beautiful'," WK explained to *NME*. "It's a song I re-recorded with Rick Rubin, who is producing the soundtrack to this movie. We recorded it in Los Angeles about a month ago.

"I believe that the entire cast of the movie will be in the video for the track. I guess it'll be released late September, early October."

WK is planning to record his second album, the follow-up to 'I Get Wet', around Christmas.

Andrew WK: hopefully the *Jackass* stunts will be more dangerous than this

"I'll be doing this 'til the day I die," he told *NME*. "If there's an easy part to any of this, the easy part is continuing. I can't stress that enough. No amount of hype given, no amount of money spent, money lost stops this except me not existing any more."

Craig Nicholls is not unwell!

VINES FRONTMAN REASSURES NME READERS OF HIS WELLBEING AND REVEALS FUTURE ALBUM PLANS

Craig Nicholls: on good form for the *NME* Term Warfare dates

PHOTOGRAPHY: RICHARD SKIDMORE

Craig Nicholls is fine! That's the news from **The Vines**' singer, as told to *NME* at the Reading festival.

Speaking exclusively to *NME* after the band's stunning set on the Evening Session Stage, Nicholls was at pains to reassure fans that he is "fine", following concerns about how he is coping with sudden fame.

Contrary to rumours that he is totally losing it, Nicholls insisted that he is enjoying playing and looking forward to the *NME* Term Warfare tour in October. Fans contacted *NME* after The Vines' US gigs and their TV appearance on *Letterman* to express concern about Nicholls and his erratic onstage performances.

But, speaking in his dressing room backstage at Reading, Nicholls told *NME*: "No, no, no. We did what we wanted. I don't think we're going to break up yet!"

Asked about his own mental health, he commented: "I don't really know what people think I am. I guess I'm mentally stronger than I am physically. That's why I play in a band and I write songs. Everything's fine, man."

Nicholls added that the band were excited about the Term Warfare dates.

"We want to play to anyone, anyone who wants to hear it," he said. "Whether they have our CD or they've just heard of us and are curious. We take it seriously, but we don't take it so seriously that it's gonna drive us completely insane. The response has been really cool, here in England and in America as well. It's great, we just really appreciate the attention."

The band are also set to debut new songs on the tour.

"I've got like five really new songs, which are almost 100 per cent finished," he told *NME*. "It's just a matter of recording to see what they are and how they go as songs. We are gonna play some. As soon as we get more time in soundchecks, then we can try and go through new ones."

"We take it seriously, but not so seriously that it's gonna drive us completely insane"

Nicholls also told *NME* that he wants to put The Vines' second album out in 2003. He explained: "We want to have an album out early next year. I have a good idea of all the songs we have. There's a few old ones and there's new ones. There's a couple of old songs, a B-side called 'Drown The Baptist' which we put out on a single. We want to record that again.

"Some of the newer stuff is really mellow and some of the rock'n'roll stuff will be a lot heavier with a lot more hi-fi production. There will be some stripped back stuff with just acoustic guitar, too. We're going to choose 12 songs and it's going to be very extreme, with a lot more harmonies."

Nicholls also revealed that the band plan to take a break from the huge attention they have received in the UK and the US by returning home to Australia.

"We're going to go home and play and just hope everyone's not pissed off with us because we've been away," he said. "We want to record the album in Australia. We want to have a short break because all the ideas are there, the songs, lyrics and arrangements. But we want to have a little bit of a break so we've had enough rest to physically lay it down."

The tour dates run: Birmingham Academy (October 24), Bristol Academy (26), Glasgow Barrowlands (27), Manchester Academy (28), Nottingham Rock City (30), Cambridge Corn Exchange (November 1), London Shepherds Bush Empire (2).

For tickets call the *NME* ticketline on 0870 1 663 663. Calls are charged at national standard rate.

The Vines release a new single, 'Outtathaway!', on September 30.

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Beck writes song for Winona

DOWNBEAT TRACK ON NEW LP INSPIRED BY HIS EX-GIRLFRIEND

Beck is believed to have penned a song about his ex-girlfriend, troubled Hollywood star **Winona Ryder**.

His new LP, 'Sea Change' is largely acoustic, and much of it was written during the time Beck was romancing Ryder. The track in question, 'Lost Cause', is mournful and downbeat.

The lyrics include the lines: *"There's too many people/You used to know/They see you coming/They see you go/They know your secrets/And you know theirs/This town is crazy/Nobody cares"*. The chorus features Beck lamenting: *"I'm tired of fighting/Fighting for a lost cause"*.

Ryder, star of *Heathers*, *Bram Stoker's Dracula* and *The Age Of Innocence*, was arrested last December and accused of stealing over $6,000-worth of clothes a department store in LA. She faces trial on four felony charges – grand theft, second-degree burglary, vandalism and possession of a controlled substance called Oxycodone.

'Sea Change' is released on September 23.

Beck: has penned song for troubled Winona (inset)

Much of the new LP was written during the time Beck was romancing Ryder

PHOTOGRAPHY: WIRE IMAGE/ALL ACTION

Muse promise 'uplifting' third album

Muse have relocated to an industrial part of east London to write and record a new album which frontman Matt Bellamy says will be more "uplifting" than previous efforts.

The trio finished promoting second album 'Origin Of Symmetry' at last month's Reading and Leeds festivals, where they premiered two new songs – one untitled, the other with a tentative title of 'The Smallprint'.

Bellamy told *NME* that the trio have been writing and recording, and plan to demo some songs at home before renting out a building in Hackney, where they will rehearse and write with a view to a new album next year.

He said: "The stuff we're going to do on this album is going to surprise a lot of people. I've got a feeling it won't be what people expect. A lot of the new songs are going in a different direction to what we've done before."

Bellamy explained that the new songs are more "uplifting", mostly because he has fallen in love.

"I'm not married yet!" he joked. "But I've been drawn into this Italian world. I met this girl from over there so I'm into all that."

He added: "Some songs are straightforward rock. *(But)* some of my favourite new songs are like Abba!"

EastEnders: Muse

NEW RELEASES

SEPTEMBER 9

Singles

Korn 'Thoughtless' (Epic)
Oxide & Neutrino 'Dem Girlz (I Don't Know Why)' (EastWest)

Albums

Ash 'Intergalactic Sonic 7"s' (Infectious)
Khia 'Thug Misses' (Epic)

SEPTEMBER 16

Singles

Hundred Reasons 'Falter' (Columbia)
Puddle Of Mudd 'She Hates Me' (Interscope)

Albums

Death In Vegas 'Scorpio Rising' (Concrete/BMG)
John Squire 'Time Changes Everything' (North Country)
Paul Weller 'Illumination' (Independiente)

SEPTEMBER 23

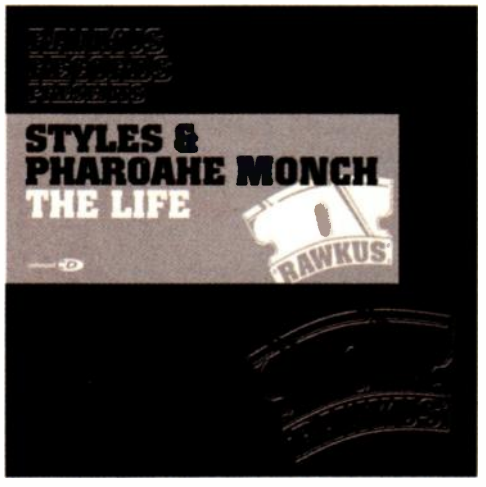
Singles

Oasis 'Little By Little'/'She Is Love' (Big Brother)
The Strokes 'Someday' (Rough Trade)

Albums

Beck 'Sea Change' (Geffen)
Oxide & Neutrino '2 Steps Ahead' (EastWest)

LIFESTYLE



STYLES & PHAROAHE MONCH

The Life

- The Life is the first single to be taken from the hot new album Soundbombing III
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BARRY ADAMSON - THE KING OF NOTHING HILL

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RELEASED 9TH SEPTEMBER

MINT ROYALE - DANCEHALL PLACES

Dancehall Places is the excellent follow up to Mint Royale's acclaimed debut On The Ropes. The album features eclectic collaborations with Pos from De La Soul, Jez Williams from Doves and the vocals of ska legend Prince Buster on the huge single Sexiest Man In Jamaica.

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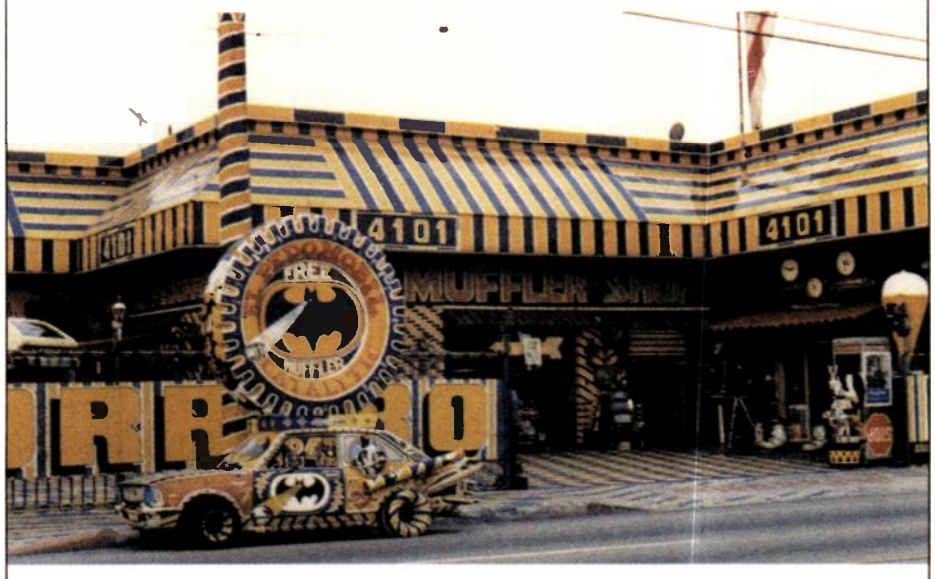

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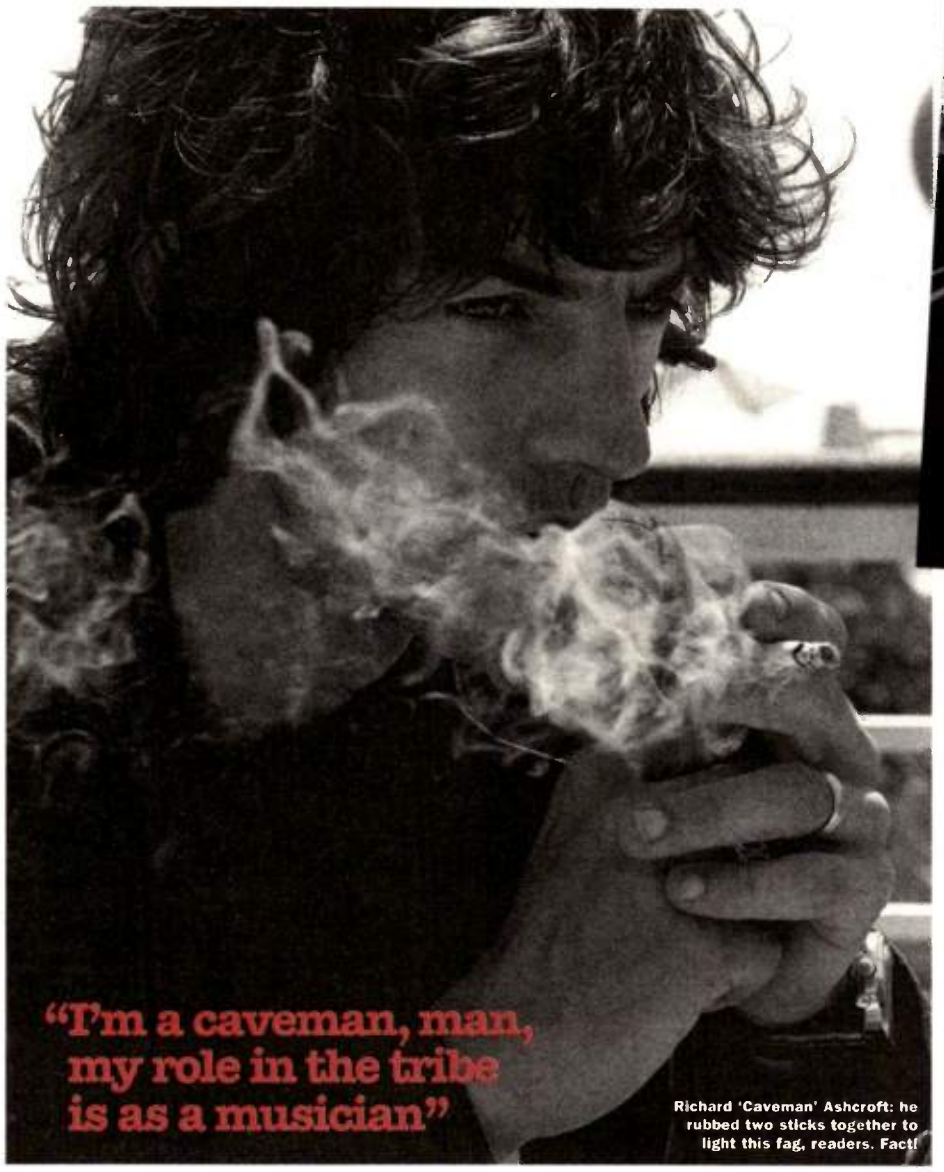
Ashcroft's new 'Conditions'

EX-VERVE FRONTMAN GUIDES US THROUGH HIS SECOND SOLO ALBUM, TRACK BY TRACK

Richard Ashcroft has given *NME* an insight into his new album 'Human Conditions'. In an exclusive interview, the ex-Verve singer also insisted that he remains a kindred musical spirit of Oasis, who he supports at Lancashire County Cricket Club on September 15.

He told *NME*: "Liam's one of the few people left in this industry who I meet that actually energises me. Oasis and me essentially come from the same place, which is rock'n'roll. We've got the same dreams we had when we were younger, we've just been through a hell of a lot of shit in between."

Here Richard takes *NME* on a cosmic journey through 'Human Conditions', released on October 21. Epic eight-minute single 'Check The Meaning' is out on October 7.



Richard 'Caveman' Ashcroft: he rubbed two sticks together to light this fag, readers. Fact!

CHECK THE MEANING

"It's the best guitar riff I've ever played in my life. I'll lay down that riff to any guitarist in the world this year and say, 'Come on, where's yours?' We were getting a feeling of the mass movement of people and mankind. On my first naïve drug dabblings, the first thing that hit me with music was its dimensions. Now it just comes naturally."

BUY IT IN BOTTLES

"It comes from a similar place to my earlier tunes like 'Lucky Man' or 'The Drugs Don't Work'. I was writing this album as a father, with opportunities for joy, but the world's falling apart around me. That relentlessness of reality is starting to numb us, we're all beginning to question what we're up to here. It's like an agnostic caught in the crossfire – I'm finding God in other places. I'm a caveman, man, my role in the tribe is as a musician and I'm going to go out there battling and do my thing for my family. Do you understand what I mean?"

BRIGHT LIGHTS

"I wanted to do the biggest MC5 fuelled-up blues thing I'd ever done. It will take a while for people to understand what the hell it's on about. Everything's a façade as far I can see. I wanna hear songs. It's time for the troubadour to return but not with just one bunch of angst-ridden tunes."

PARADISE

"It's wishing for a paradise, wishing to take my people to a place of safety where the rivers run clean and the fruit is perfect. Maybe that other place is me as a child before the tainting, before the emotional battering of your teenage years and the stupid behaviour of your 20s and the analysis of your 30s."

GOD IN THE NUMBERS

"It's a beautiful song to play live. It's the guy who's looking for the number and finds the number, but it's so damn amazing he gets God. If I lived in LA, I'd probably be seeing somebody every day. But I'm not, I'm an English guy and I'm trying to get on with it the best I can. Most days I fail. My emotional capacity for being a sensitive human being sometimes does stop at 'Would you like a cup of tea?'"

SCIENCE OF SILENCE

"The first line is *'We are on a rock spinning in infinity'*. It was my son's favourite tune straight away. He's been singing it for about eight months now. He calls it 'Rock'. It's just a beautiful song, I hope people buzz off it."

MAN ON A MISSION

"It's the guy rushing back 'cos he's missing his kids, but they're all in bed and he's having a heart attack trying to sell shares, even though all his wife wants is to see him. But he can't 'cos he's at the golf club doing a deal over the snooker table. Whatever. We're all men on a mission. Lyrically I'll be able to give you an idea what it's about probably in five years' time."

RUNNING AWAY

"*'Don't drink me I'm like turpentine/I'll make you blind'* is a good opening line. It's simple shit, relationships. There's a subtle beauty to it that will be appreciated with time. If you're going against what everyone else is doing you're usually doing the right thing. We're just being submerged in reality people. People who were working in a chippy six months ago are suddenly Number One for 15 weeks. Fair enough, make dreams come true, but all it does is inject the charts with even more synthetic shite rubbish. I'm trying to run in the opposite direction."

LORD I'VE BEEN TRYING

"It's a big spiritual tune, you're either gonna love it or hate it. If you don't like it, don't buy it, hahaha! With the strings, it's not about trying to make shit into diamonds. It's how to subtly work with this tune to give my voice the bed that it needs, because my voice needs a big bed."

NATURE IS THE LAW

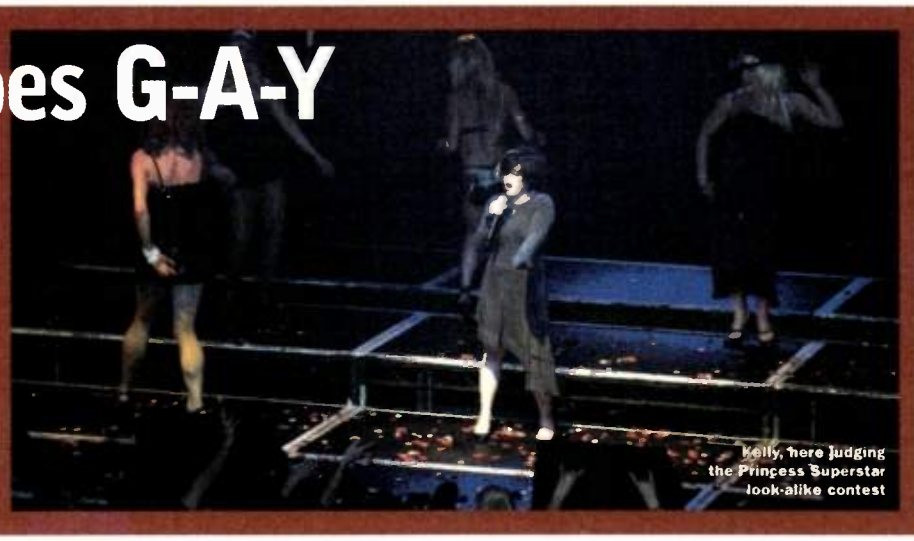
"I wrote that in an old Spanish monastery. There were about 70,000 books, a little old record player and no television. I just said it would be great if Brian Wilson could sing on this and everyone smirked like I'd gone mad. But it all happened very quickly. It's like Elvis with an amazing white vocal choir behind him. Say what you want folks, but Brian's on 'Nature Is The Law'. We're on a boat, we're on a trip now, nothing's gonna stop it."

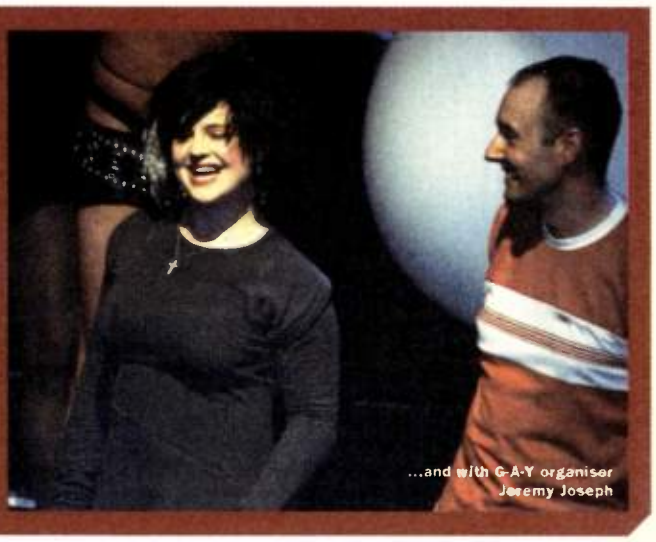
Kelly goes G-A-Y

Here's Kelly Osbourne performing her cover of Madonna's 'Papa Don't Preach' at London club night G-A-Y.

Ozzy's daughter supported Liberty X at the London Astoria on Saturday August 25. It's not clear what Ozzy would think of his little girl keeping such squeaky clean pop company. But maybe she could persuade close friend and fellow singer Andrew WK to do a set at G-A-Y.

'Papa Don't Preach' is released on Monday.


Kelly, here judging the Princess Superstar look-alike contest


...and with G-A-Y organiser Jeremy Joseph

PHOTOGRAPHY: GETTYIMAGESNEWS

Noel: he'll start writing new Oasis album next year

PHOTOGRAPHY: PROPER GANDER

NEW OASIS ALBUM

GALLAGHERS TO WORK ON NEW MATERIAL ONCE AMERICAN TOUR FINISHES IN THE NEW YEAR

Oasis are set to begin work on their new album, the follow-up to 'Heathen Chemistry', early in the new year.

Noel Gallagher told *NME* at the Reading festival that, following dates in the US with The Soundtrack Of Our Lives in January 2003, he will begin writing new material.

"After the tour I'm going to take some time off, then begin writing some new songs," he said.

Oasis were due to resume their US tour this November. However, current touring support Soundtrack couldn't make the dates so the tour was rescheduled to January.

"They couldn't do it in November and we don't want to do it with anyone else," he said. "They're our new best friends in the whole world."

Noel flew straight from Detroit to watch Soundtrack play at Reading. He had decided to make the trip on a last-minute whim the evening before.

"I said, 'If you're going to Reading I'm going to come.' And Liam says 'Fuck that, I've got the kids.' I says, 'Fucking hell man, they're living it for us.' I'm living my rock dream from now on through them, man," explained Gallagher.

> **"After the tour I'm going to take some time off, then begin writing some new songs"**

Gallagher said he had recovered from the car crash which led to the cancellation of Oasis dates in US a few weeks ago, insisting that the seriousness of the accident had been exaggerated.

"People said it was loads more than it was. I wish it was how it was portrayed in the press – like I'd been dragged from the burning wreckage of a vehicle, but I'd a couple of black eyes and a few scratches round my neck and that. Five days of Vicodin, man. I'll tell you what, man, it rocks my world."

He added: "We had to cancel three gigs. We have a motto that says the show must not go on. If I've got a scratch on the end of my fingernail then we're pulling gigs, you know what I mean?"

BLING BLING!

NME's top ten ringtones

1	(–)	**Envy** Ash (7645)
2	(1)	**Goodbye** The Coral (7412)
3	(4)	**Do You Realize??** The Flaming Lips (7457)
4	(3)	**In My Place** Coldplay (7243)
5	(5)	**Pounding** Doves (7085)
6	(7)	**Sweetness** Jimmy Eat World (7024)
7	(8)	**Get Free** The Vines (7097)
8	(–)	**Are You In** Incubus (7674)
9	(6)	**Stop Crying Your Heart Out** Oasis (6701)
10	(9)	**Miss Lucifer** Primal Scream (7553)

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UPLIFTING

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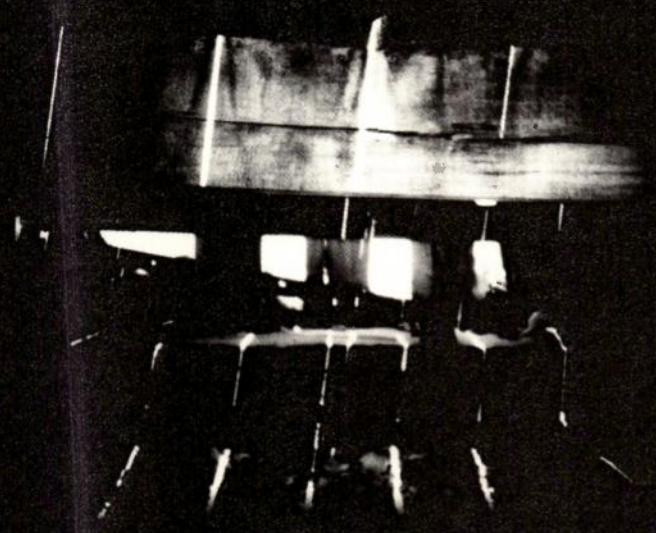

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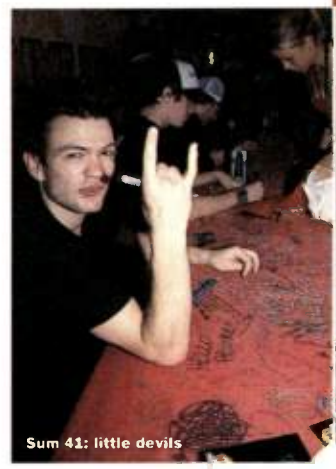
The NME Signing Tent Awards Reading/Leeds Festival 2002

'Knot's landing: signing tent hysteria greets our masked favourites

Andrew WK: wrote each fan a letter

Amen invited everyone backstage



Sum 41: little devils

Muse: busiest attraction at Leeds

In a mega year for signings, these are the ones who truly merit a mention:

MOST POPULAR SIGNING SESSION

Reading: **Slipknot**
Leeds: **Muse**

LONGEST SIGNING

Andrew WK. Impressed everyone by filling his allotted slot and then staying on to sign everything and chat to everyone for three and a half hours. Good on yer, dude!

SCARIEST MOMENT

One girl was crushed trying to get to Slipknot in Reading and fainted. When she came round in the back of the tent she was surrounded by a concerned Slipknot, showering her with water. Caring guys!

STRANGEST THING SIGNED

Some dude slapped out his cock'n' balls for **Amen**'s Casey Chaos to sign. Refused! Toast! **Less Than Jake** were asked to sign some toast. Honest! And a spliff, which the fan then lit up in front of them.

BAND OF THE PEOPLE

Amen. Tried to smuggle a bunch of fans backstage with them.

MOST TEARS SHED

Fans who couldn't get in to see **Sum 41**. It's OK though, we got some posters signed for them.

MOST BEERS GIVEN TO THE CROWD

The Soundtrack Of Our Lives emptied the fridge. Twice!

TRANSPORT TALES

Muse demanded a buggy to get to their signing session, while **The Cooper Temple Clause** nicked one and **Slipknot** had to be smuggled there and back in the back of a Transit, which, they moaned, made them feel like "Mexicans"!

PHOTOGRAPHY: JULIAN MARSHALL/JO MCCAUGHEY/ANDY WILLSHER/FARAH ISHAQ/MARLENE PETERSON/JAMES STAFFORD/ALYSON BLANCHARD/ALEX MAGUIRE

PLUS ONES

All the Reading/Leeds gossip, plus pictures!

● **The Cooper Temple Clause**'s singer **Ben Gautrey** suffered for his art at Reading. Here Ben shows off a hideous hand injury which he sustained after trying to destroy a clock onstage with a pen knife. As a local boy, at least he knew the way to the nearest A&E department... ● Meanwhile – to borrow **Noel Gallagher**'s phrase – **Black Rebel Motorcycle Club** probably had the most exciting time of their lives when they experienced a female streaker during their set. She wasn't entirely naked, but she showed excellent timing by 'popping up' during 'Spread Your Love'. And no one was hurrying to get her offstage either... ● **The Libertines** showed excellent fighting spirit too. Following another onstage row, as they walked off Peter Doherty punched Carl Barât in the face possibly in revenge for last time when Carl gave Peter a kicking... ● Congratulations, too, to the devoted *NME* readers who completely covered themselves in 'You Cock!' stickers *(pictured left)*. We're happy to say that *You Cock!* has already become a phenomenon... ● Finally, to the Orange Tent in the backstage area where the stars were invited to DJ – rather worryingly – some of their own favourite tunes. **The Vines**' bassist **Patrick Matthews** was apparently not even aware he was DJing until a few moments before, hence his troubled expression. But once he hit the wheels of steel, he insisted on playing The Smiths' 'I Know It's Over' which successfully cleared the dancefloor and almost the entire backstage area... ● Meanwhile, **Jane's Addiction**'s singer **Perry Farrell** may be a rock legend, but that didn't prevent him from playing crap progressive house... ● **The Hives** *(bottom left)* did prove a success on the decks, though, thanks to their choice of bluegrass, R&B, metal and funk. And for once Pelle didn't talk the whole time.

Dillingers' shit hits the fans!

The Dillinger Escape Plan provided fans with the "largest public viewing of a bowel movement" at the Reading festival, when their singer shat in a bag and threw it into the crowd.

The group were the first on a bill that featured the likes of **Puddle Of Mudd**, **Slipknot** and **Prodigy**. During the band's set, vocalist Greg Puciato put a towel on to the stage and defecated onto it. He then put it in a bag and hurled it into the audience.

"Greg lays a towel at the front of stage and basically has a poo onstage," one fan told *NME*. "Then he wraps the poo up and puts it in a plastic bag, ties the bag up and starts saying stuff like, 'This is an example of shit onstage which is all you're gonna get here today.' It was horrid. Just about lunchtime for me, and I felt really sick."

From there he took the bag and threw it into the crowd, who promptly returned it. Eventually, after it had been thrown around some more, Puciato retrieved it, and smeared it all over his body.

Puciato explained his actions in a statement. He said: "A lot of people are making music for all the wrong reasons nowadays. There doesn't seem to be much art, just product. That being said I don't feel there's more of a difference between what I did onstage and what most bands are doing anyway.

"Coincidentally, I also really had to go and it's not like there's a toilet on the side of the stage. That might have been the largest public viewing of a bowel movement in world history."

Ikara Colt booted off bill

Ikara Colt were kicked off the Leeds festival bill after a stage invasion in Reading the night before.

The group headlined the Carling Tent in Reading (August 24). During their set, band members encouraged the crowd to invade the stage, and hundreds did. As a result, festival organisers told the group that their services would not be required in Leeds.

Ikara Colt issued a statement to *NME*, which reads: "The band delivered a high spirited, over enthusiastic performance that got out of hand. They would like to apologise for any inconvenience caused on that evening and to anyone wanting to see them at Leeds."

Ikara Colt: apologised for "out of hand" performance

Ash drummer is OK!

Ash drummer **Rick McMurray** has told *NME* the success of the band's gigs at the Reading and Leeds festivals has given him the confidence to go back to the US on a massive tour with **Coldplay**.

As previously reported, the Irish group's performances at Reading and Leeds were almost pulled because of a bus crash in America, which resulted in McMurray suffering from cracked ribs. He was told by doctors he shouldn't play for more than ten minutes unless he was willing to risk injury, but still managed to perform at both festivals.

In his first interview since the crash, Rick told *NME* that even the day before Reading, he didn't think he would be fit enough.

"It came down to a real last minute thing", he said. "We did a bit of rehearsal *(the day before)* but only managed about three or four songs. And I thought that if I didn't get a lot better then we'd be in trouble."

He said that during the performance "adrenaline numbed the pain", but once the set was completed he felt a surge of agony.

He added: "We just really didn't want to cancel. Reading's the highlight of the summer. It's what we came home for."

Ash now fly out to the US to support Coldplay for three weeks.

Rick McMurray: decision to play was "last minute thing"

EYEWITNESS!

Subject: The Vines' Craig Nicholls and nu-metal pin-up Dirty Harry **Location:** Backstage in the guest area at Reading (cans of Carling not pictured) **Date:** Friday, August 23, 2002 **Time:** 7pm **Occasion:** Just in case any of Craig's admirers were hoping that we'd got it hopelessly wrong last week, here we present the evidence of this romance for the first time. *NME* can also report that the pair were spotted together in a hotel bar in Reading after The Vines' set on Friday. Is there a duet on the cards? We hope not...

YOU COCK!

KELLY JONES vs NME

It's Week Two of *You Cock*, and Stereophonics, fresh from their broadside at "miserable twat" Thom Yorke last week, are at it again. This week however, Kelly Jones has hit right to the heart of *You Cock*, branding everyone at *NME* a "c——".

The pint-sized frontman told a crowd that "there couldn't be a bigger bunch of c——s working at one magazine than the *NME*", before mumbling something about about the IPC building blowing up.

Why Kelly? Why? Tell us! When did we step on your old size nines? Later, a more pragmatic Jones attempted to shed more light on his outburst.

He told BBC news: "I've been to *(gigs)* for the last few months now after being in the studio doing the new record and stuff, you see lots of journalists there and some of them write it as it is. And then you compare it with the article that's in the *NME* and it's not how it was. It's very frustrating if you're the musician that's on that stage."

So you still read *NME* then, do you Kelly?

On

TOMORROW'S STARS TODAY

Edited by Kitty Empire

Sticking it where it hurts: The Catheters (l-r) Dave, Brian, Derek and Leo

THE CATHETERS

The best band named after something you shove up your urethra... ever!

NME has just broken the law, and it's The Catheters' fault. The gruesomely monikered, Seattle-based foursome, whose first assault on British shores came in the form of a raucous single ('3000 Ways') featuring a photo of a dead deer in the back of pick-up truck, have requested we buy them a round of whiskies in a New York bar. No big deal – but the drinking age in America is 21. These boys are barely 20.

"We're gonna get kicked out of here for acting retarded," giggles bass player Leo Gebhardt.

First, they're going to tell some lies.

"My dad owns a chain of strip clubs in Seattle," claims drummer Dave Brozowski, "and our moms work there, and one night their house band cancelled so we played our first show..."

"Jesus!" interrupts terrifically handsome singer Brian Standeford, "If you're going to tell a lie, at least make it interesting..."

The truth is more mundane. Raised on a steady diet of grunge, The Catheters started out playing in local teen centres. After recording a "terrible" self-titled debut LP in 1999, they were scooped up by Sub Pop in March 2000. Their second LP, 'Static Delusions And Stone Still Days' is a full-throttle burst of Stooges-esque punk rock energy, and was recorded in only 30 hours.

"You can actually hear, towards the end, that we're getting tired," notes impish guitarist Derek Mason.

Still, the band succeeded in capturing the raw power of their live performances, which tend to leave audiences panting and band members jumping around in broken debris.

"You should give a really physical performance, Brian says, "even when no-one's watching."

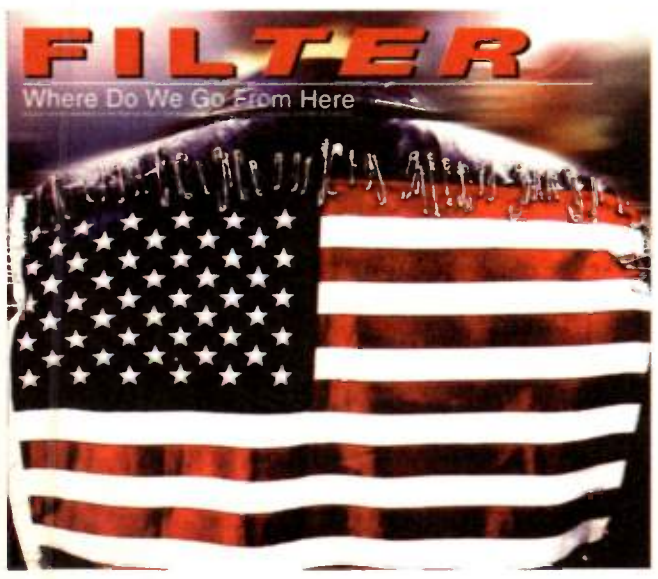
"Yeah," Derek nods, "some of our best shows are the ones no-one sees."

"We face everything head on," grins Leo. "You never know when it's going to end, so you might as well enjoy it while you can."

April Long

The Catheters support Mudhoney on their UK tour, then headline their own dates – see *Gig Guide* for details. You can hear 'Pale Horse' now on *NME.COM*

"You should give a really physical performance, even when no-one's watching" Brian Standeford



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Making a killing: Murderdolls (l-r) Eric, Ben, Wednesday, Joey and Tripp

MURDERDOLLS

Slipknot man turns glam zombie

If George A Romero had set one of his zombie flicks on LA's Sunset Strip in 1986, the Murderdolls would have been perfect for the soundtrack. For while the band's lyrics echo such purveyors of Triple X-ellent B-movie thrills as the Misfits, their music is pure Mötley Crüe/Faster Pussycat trash.

It may come as a surprise, then, to learn that the Murderdolls are the twisted brainchild of Slipknot drummer Joey Jordison. Hold on to your hoodies: with song titles like 'She Was A Teenage Zombie' and 'Grave Robbing USA', we're certainly not in Iowa any more.

"I don't want to do anything that's even remotely like Slipknot," states Joey. "I wanted to come out with the polar opposite, another side of my personality."

Swapping drumsticks for plectrums, Joey enlisted Tripp Eisen of Static-X as his guitar lieutenant. The other unusual suspects welcomed into the fold were Eric Griffin (bass), Ben Graves (drums) and frontman Wednesday 13, formerly of Rocky Horror punks Frankenstein Drag Queens From Planet 13. The fruit of these sleaze-drenched loins can be experienced on the debut 'Beyond The Valley Of The Murderdolls' opus, a 15-track offering to the godz of schlock horror and glam metal. But what of the maggots?

"I think a lot of Slipknot fans don't really know this type of music," muses Joey with some degree of understatement. "The Murderdolls are more sleazy and trashy where Slipknot are really dark and heavy."

The streak of fun that characterises the Murderdolls is certainly at odds with Joey's other band, with catharsis replaced by singalong lines like *"Murder, murder, yes indeed/K-I-L-L-I-N-G!"* (from album opener 'Slit My Wrist'). But the Murderdolls' cadaverous cartoon image is much closer to the spirit of the 'Knot than Corey Taylor's dressed-down Stone Sour. For gimp masks and boiler suits, simply substitute corpse paint, hair extensions and perv-goth bondage attire: Joey himself barely looks any different *sans* mask.

"Every guy in my band carries a really strong image," he boasts. "They all look really fuckin' cool!"

America's "glam kids, goth kids, punks, black metal kids and metalheads" have already had the chance to eyeball the Murderdolls; now, the deathly droogs are headed your way. Get ready to sing along like zombies just invaded the Rainbow Bar & Grill: *"K-I-L-L-I-N-G!"*

Olly Thomas

Murderdolls tour the UK from September 9 – see *Gig Guide* for details. 'Beyond The Valley Of The Murderdolls' is out now on Roadrunner. You can hear 'Slit My Wrist' now on *NME.COM*

PHOTOGRAPHY: CARA BLOCH/PIETER M VAN HATTEM/JOHN MCMURTRIE MAKE-UP AND STYLING FOR THE CATHETERS: DAWN WECHSLER

TURN ONS

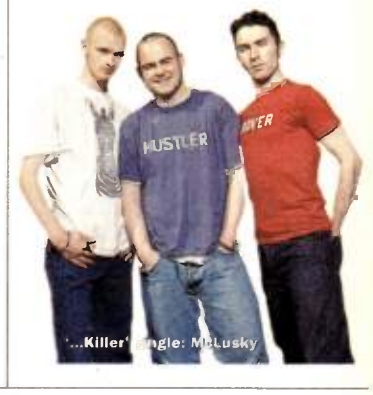
What's on the NME stereo

Rock'N'roll heroes: BRMC

1 **Whatever Happened To My Rock'N'Roll (Punk Song)** Black Rebel Motorcycle Club (Virgin)
2 **In Love** The Datsuns (V2)
3 **Boys In The Band** The Libertines (Rough Trade)
4 **Buy It In Bottles** Richard Ashcroft (Hut)
5 **Tell Me What You Want To See** The Von Bondies (demo)
6 **Horse Of The Dog (LP)** The Eighties Matchbox B-Line Disaster (No Death/Island)
7 **Gotham! (LP)** Radio 4 (City Slang)
8 **Las Vegas** The Thrills (demo)
9 **The Basic Instructions EP** Ikara Colt (Fantastic Plastic)
10 **Make Up Your Mind** Swayzak (!K7)

ON THE UP

McLusky have a single, 'Alan Is A Cowboy Killer' (Too Pure), out Monday. See *Gig Guide* for tour details... ● **The Golden Virgins**' debut single 'I've Seen The Light' (Rex) is out Monday. Their "rock'n'roll shambolique" makes us feel all funny... ● Machine-loving black-wearers **Sulpher** release 'You Ruined Everything' (Mechanical)... ● Merthyr Tydfil massive **Midasuno**'s debut single, 'The Art Of Fear', is out on Cascade now... ● And finally, an early warning of how great **Electric 6** are...



'...Killer' single: McLusky

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Burn it! ASH

Tim Wheeler mixes up Northern Irish punk and white Motown funk for his ultimate CD

TEXT: MARK BEAUMONT

1 RAMONES
Do You Remember Rock'N'Roll Radio

"It's a classic start for a mix-tape. We've never done a cover of it but we used to have it on a tape before we played. Half an hour before we'd start, the tape played that. It reminds me of having half an hour to get ready before a gig."

2 AC/DC
Highway To Hell

"It's an essential mix-tape track. It's the best song for getting people going. It reminds me of some crazy nights on mushrooms."

3 LITTLE HELL
Virus With Shoes

"It's a great song and they're a great up-and-coming band. We cover one of their songs that was a track from their old band called Carrie, and they were never going to record it again, so I said I'd have it as one of those great tunes that have never been recorded. They're a great rock band."

4 SOULWAX
Dreadlock Holiday (Remix)

"It's on the Soulwax mix album. They mix 'Dreadlock Holiday' by 10CC with Destiny's Child. I think they're in all sorts of legal trouble for doing it. There's about 28 record companies trying to sue them! It's a real genius mix and there's so many on there. They do 'No Fun' by The Stooges with Salt'N'Pepa's 'Push It', all these things you'd never think of putting together. They're the kings of the bootleggers."

5 PONY CLUB
CCTV

"I got quite into that album. It's pretty dark, like some kind of suburban hell. They used to be Bawl and Fixed Stars as well, they ruled. I think if you look under all the weird noises there's great pop songs. For me 'CCTV' is the stand-out track on the album. It's really bitter and dark and it's about where the houses get ugly and everyone calls their daughters Britney. Really biting lyrics. I've only met Mark Cullen once, but he's very talented."

6 THE AVALANCHES
Frontier Psychiatrist

"It's a good song about dementia. It's got a great groove and it's really funny. It's almost novelty but on the right side of novelty. It's not naff, it's really cool. We did a festival with them in Spain last year and they managed to piss everyone off by pouring a bottle of water over their bus driver."

7 RARE EARTH
I'm Losing You (I Know)

"It's Motown, quite a funky white rock'n'roll band. It's an old Temptations song but a much better version from the '70s. I had a Motown compilation, I used to love all that old shit. They do a real slick version. They're probably still cruising around with one original member left in them, playing Vegas."

8 STIFF LITTLE FINGERS
Suspect Device

"They're a great Northern Irish punk band. Funnily enough, we've just been on tour in America with Moby, and Moby's tour manager used to be in Stiff Little Fingers. He was a cool fucker, it was good to meet him. Bowie was there and Busta Rhymes and we were opening the whole thing, playing to about 2,000 people spread across 20,000 seats, so half the audience was miles away! It was hard work but we were winning people."

SFA: out of this world

AC/DC: sound good on mushrooms

9 PRIMAL SCREAM
Rise

"I think they get too much stick for it. Whatever it was called before, it's a real killer, a great tune. Do I think it would've been better if it was still called 'Bomb The Pentagon'? It would've, yeah, but it would've been crucified, it would've been dangerous. It was one of those things that no-one ever thought it would actually happen, so then they could say it. But it'd be the stand-out track on the album no matter what it was called."

10 SUPER FURRY ANIMALS
It's Not The End Of The World?

"We were in Japan the day after September 11, we were DJing in a club in Tokyo and one of the other DJs played that song. At the time it really did feel like the end of the world! Especially being that far away, it was really freaky."

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THE NME 50

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Well, as with the cake, you're going to have to fight for them. We have **50 STROKES PRIZE BAGS** to give away, each containing an **ULTRA-RARE CD PROMO** of 'Is This It', a copy of the 'Someday' **SINGLE** and **VIDEO** and loads of Strokes-themed **BADGES** and **POSTERS**. But to get one you will have to be keen of intellect, fleet of finger and have the luck of the Dillinger Escape Plan fan at Reading who didn't end up covered in the singer's shit.

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How old was Julian Casablancas on the evening of The Strokes' Reading performance?

Usual rules apply and the closing date is 12 noon, September 10. Now who's for Sardines?

PHOTOGRAPHY: ANDY WILLSHER/COLIN LANE/STEVE GULLICK

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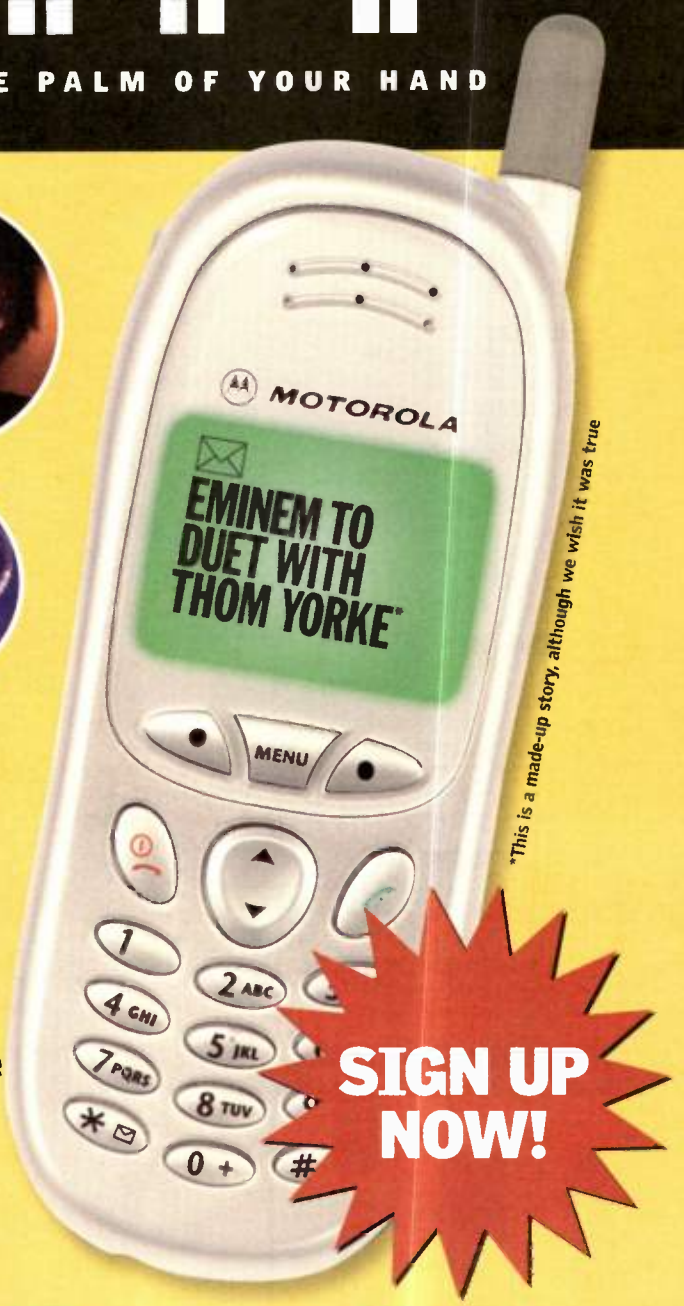

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004	The Beatles	016	The Coral	027	Jay-Z	039	Oasis	052	The Strokes
005	Beck	017	Doves	028	Jimmy Eat World	040	Placebo	053	Suede
006	Belle & Sebastian	018	Dr Dre	029	Linkin Park	041	Primal Scream	054	Sum 41
007	Björk	019	The Electric Soft Parade	030	Lostprophets	042	Prodigy	055	Super Furry Animals
008	Black Rebel Motorcycle Club	020	Eminem	031	Madonna	043	Pulp	056	Supergrass
009	Blur/Gorillaz	021	Foo Fighters	032	Manic Street Preachers	044	Radiohead	057	System Of A Down
010	David Bowie	022	Gomez	033	Mansun	045	REM	058	Travis
011	Ian Brown	023	Green Day	034	Marilyn Manson	046	Slipknot	059	U2
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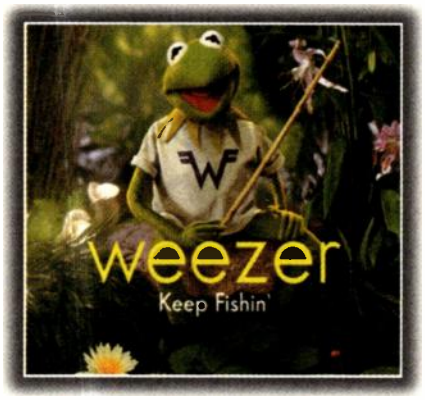
new singles



Weezer - Keep Fishin'

Weezer release the first single from Maladroit, the excellent Keep Fishin'. Available on 2xCD and 7" including live recordings of Death And Destruction, Photograph and Slob, with CD1 also featuring the superb video starring the Muppets.

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Out Now

Death In Vegas - Hands Around My Throat

Death In Vegas collaborate with Detroit electro innovators Adult on this forerunner to their forthcoming album Scorpio Rising, featuring Adults' raw robotic vocals and cutting edge lyrics. Includes remixes from Adult themselves and Percy X plus the video for Hands and extra track Scorpio across 2xCD and 12"

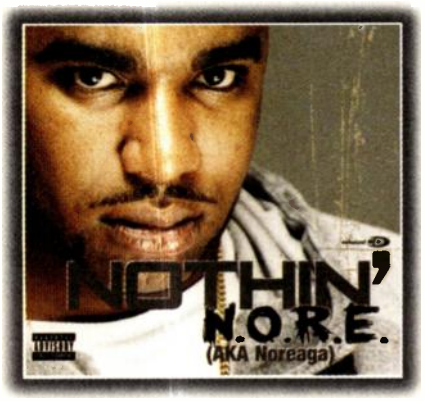
2xCD £1.99 Each / 12" £1.99

Released 9th September

...And You Will Know Us By The Trail Of Dead - Relative Ways

Relative Ways is the second single to be taken from the highly acclaimed Source Tags And Codes album. Available on CD and a limited edition 7" picture disc, both formats include previously unreleased tracks. The CD features the stunning Intelligence and a live version of A Gargoyle Waiting while the 7" includes A Blade Runner.
"A love song to rock'n'roll, and you can sense how much all this can - should - mean." NME

Released 9th September



N.O.R.E - Nothin'

Def Jam are proud to announce their long awaited first release from N.O.R.E - aka Noreaga. Produced by The Neptunes, the single is available on CD, 12" and cassette, including an exclusive remix featuring P. Diddy, Foxy Brown, Capone, Final Chapter and Musaliny-N-Maze!

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LOOK AT THE STARS

With Coldplay on the cusp of breaking America, Britain's finest become the toast of Tinseltown

Text: Johnny Davis Photography: Kevin Westenberg

Take Sunset Boulevard out to the east, hang a right at the Osbournes' house, turn onto Metz Plaza and there's Drew Barrymore's home. Carry on up and round and you're outside Britney's house. Over there, well, that's where Christina Ricci lives. Drive ten minutes the other way, past the park where George Michael was caught cottaging, and there's Harrison Ford's residence. The Schwarzeneggers', Nicole Kidman's pad; in this part of Los Angeles, you're never too far from the immortally rich and the fantastically famous.

And right now, upstairs in the leafy surroundings of Sunset Boulevard's Chateau Marmont – John Belushi's stop on the LA death tour, a hotel so posh the underground car park has chandeliers in it – Coldplay are going though their part of the surreal, and frequently painful process it takes to join the ranks of the internationally recognised.

Man with goatee and misguided trousers from MTV Latin America: "I hear your album last night, and it's quite good."

Chris Martin: "*(Teasing)* Quite good?"

MTV man: "I hear your next single 'The Scientist'. When you write this song, what kind of feelings do you put into the song?"

Chris: "Well, it's a song about girls. Or a girl. But it could be a boy. Or a dog. Everyone should relate to it."

MTV man: "It would be hard for an animal to hear a CD."

Jonny Buckland: "Well, dolphins like music."

MTV man: "What do you think about this new music? Like nu-metal?"

Jonny: "It's not really my bag."

Chris: "I like Chester Bennington's hair. But the best bands aren't necessarily the biggest. Like the Pixies."

MTV man: "Ah. The Breeders are good."

Chris: "They're good. But they're not the Pixies."

MTV man: "And what do you think about drugs?"

Jonny: "I don't think about them."

MTV man: "Do you lift weights?"

Jonny: "Pfffffft!"

Chris: "*(Seriously)* No, we're not really a big gymnasium band."

CONTINUES PAGE 33

"I would love to be a huge band.
But there's so much bullshit here"
Chris Martin

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FROM PAGE 30

MTV man: "What do you like, apart from making music?"

Jonny: "Er, listening to music?"

Chris: "Oh Jonny, come on!"

MTV man: "I hear the song 'God Put A Smile Upon Your Face'. So, has God put a smile on your face?"

Chris: "..."

Jonny: "..."

In three days' time, Coldplay – singer Chris Martin, guitarist Jonny Buckland, bass player Guy Berryman and drummer Will Champion – will pack up their tatty-arsed jeans and navy anoraks and fly back to England, having finished a three-week tour of America which started in Chicago, took in New York and ends here, in Los Angeles. It's the first stage of a gigantic global push for their rousing, full-of-beans second album 'A Rush Of Blood To The Head' that before the end of the year will take them across the UK, back to America, all over Europe, back to the UK, to Japan and back to America again. Mindful of the colossal, and somewhat unexpected success of 2000's 'Parachutes' (and of the fact that there are no albums by their biggest artists, Radiohead and Kylie, this year), Coldplay's record label have shifted 'A Rush Of Blood To The Head' to their number one priority. There's the kind of marketing investment that sees teaser advertising in Sunday newspapers, and Coldplay billboards are racked up next to BBMak and Ozzfest banners across America's Tower Records stores.

Effectively, 'A Rush Of Blood To The Head' is being launched and promoted simultaneously all over the world. Sensing the very real chance to see Coldplay join U2 and REM in the enormodromes of the world, everybody's working as hard as time will allow. For their part, this means that Coldplay will spend most of this year playing concerts in the evening and fielding interviews during the daytime. Right now, they're averaging six interviews a day. Their plight in America is vastly helped by a fondness already felt in New York and Los Angeles for their music. 'Yellow' was a proper hit in the US, big enough to take them out of the college radio circuit and see them performing on *The Late Show With David Letterman* and *Saturday Night Live*. And 'Parachutes' has sold as well in America as it has in the UK. Tracey Pepper, from American music magazine *Spin*, says: "The music industry here is excited because they were one of the only non-rap/metal 'rock' bands to have a bona fide hit. Chris has become a truly engaging frontman. They're vastly improved live. They're also willing to put in the time touring. You can't do 30 dates here and call it a year. Breaking America is not a right. It takes a lot of work."

Chris Martin stands at reception in the Chateau Marmont and waves cheerio to a journalist from a French newspaper. "Thanks for talking," he grins, his mouth full of teeth, laser-blue eyes beaming. He turns to Jonny Buckland and his smile evaporates. "Now I know why I'm in such a bad mood. Being asked if I feel any pressure 15 times a day. I didn't. Now I do. I feel like our album's flopped and it hasn't even come out yet."

***NME*: what do you think America makes of you?**

Jonny: "You only really see the media who want to talk to you. And of course they're nice. They're not going to go, *'(In Southern accent)* I think your record's shit, the gig was shit and you're a c——.' I don't feel famous. I feel rich. But not famous."

Will: "It just seems like a monumental mountain to try and climb. You know, U2 do it. But they've got their own jet. And I don't imagine Bono has to do too many phone interviews with Brazilian journalists and stuff."

Guy: "I feel surprised and very very lucky. What we're doing is crazily ambitious."

Chris: "I think of us as the people who've been let into the party who shouldn't really be there. We seem to be going down OK."

If you weren't in this band, what would you make of Coldplay, reading your interviews?

Will: "I'd probably be very bored. Reading a Nick Cave interview, that's good. Interviews with the drummer from Coldplay probably don't quite match up."

Jonny: "Oh God. Wherever I read anything I've said, I think 'What a twat', and I never even say anything that interesting. We didn't get into a band to do interviews. Otherwise we'd be orators or after-dinner speakers or chat-show hosts."

"Coldplay is me. I don't really think of myself outside of it. It's what we live for" Chris Martin

Guy: "I do worry that we come across as being boring. Because we're absolutely not boring people."

Chris: "We've got a policy of not slagging off other bands. And that's where all the fun is."

Why do people like listening to sad songs?

Jonny: "I think sad songs can be very uplifting. I don't know whether it's because you think someone else feels worse than you do about something. What makes you much more depressed is hearing some really happy songs."

Will: "I can't think of any really happy songs that are actually any good. Maybe we're all just miserable bastards at the end of it all."

Chris: "It's a bit like some sort of massage or something. I've got no idea. 'The Scientist' is meant to make you feel better. Is it cathartic? I don't know. Maybe it's shite. Our managing director got me to write a song for this other singer on our label and I wrote this really happy thing. But it was just ridiculously cheesy so we didn't want to give it to her."

Guy: "It's easier to write sad songs than it is to write happy songs. We get more out of hearing that kind of music. But I don't think we have sad songs."

Later tonight Coldplay will perform at The El Rey theatre. It's small, some 800-capacity, and tickets have long since gone. There is some consternation over the guestlist. John Cusack, Sandra Bullock, Brad Pitt and Jennifer Aniston, Sean Penn, Jack Nicholson, Heather Graham, Rob Lowe, Heath Ledger, Minnie Driver, Drew Barrymore, Julia Roberts and Robbie Williams have all asked to come. "It's amazing," says someone from the record label. "Jack Nicholson only goes to Lakers games." The band remain rather unimpressed by this roll call of fabulousness.

"Is Rachel coming?" asks Chris, referring, presumably, to Rachel Weisz, the actress he's taken to expressing an enthusiasm for. "She hasn't confirmed," goads the record company lady.

A taxi comes to take the band to the venue, to soundcheck. (Fans of recent Coldplay interviews may enjoy hearing that The El Rey is located next door to a gentleman's wig shop.)

At the soundcheck, as well as familiar Coldplay songs, the band play bits and pieces of Echo And The Bunnymen's 'Lips Like Sugar', The Rolling Stones' 'Start Me Up', The Stone Roses' 'I Am The Resurrection', the Pixies' 'Debaser' and 'Where Is My Mind?', Eric Clapton's 'Layla' and Jimi Hendrix's 'Purple Haze'. Chris plays the drums for so long at the end, the soundman has to come over and politely ask him to stop.

Before the show, Drew Barrymore and *Moulin Rouge* director Baz Luhrmann stand outside smoking. Michael Stipe wanders about inside looking a bit lost, wearing what appears to be a pair of dirty paisley pyjamas.

The show is a triumph. So much so, that the band come back on for an unplanned second encore and play 'Lips Like Sugar'. "I know this is a bit cheesy," announces Chris before 'Everything's Not Lost', "but we're going to dedicate this next song to all the actors and actresses in the house." He changes the line *"'Cos if you ever feel neglected, if you think that all is lost"* to *"And if you haven't won an Oscar, if you think that all is lost"*. Later, Jonny will say that he was rattled when he looked up at the VIP balcony while they were playing and saw Jack Nicholson staring straight at him, grinning.

Afterwards, there are drinks. Some of the stars stick around. Minnie Driver talks to Chris and Jonny. "You've made some shit films," teases Chris. "I know," she says, charitably.

PHOTOGRAPHY: ALL ACTION

Chris Martin: now you can see why his voice was knackered

TALK OF THE TOWN

The star-studded guestlist for the El Rey Theatre gig

JENNIFER ANISTON
DREW BARRYMORE
SANDRA BULLOCK
JOHN CUSACK
MINNIE DRIVER
HEATHER GRAHAM
HEATH LEDGER
ROB LOWE
JACK NICHOLSON
SEAN PENN
BRAD PITT
JULIA ROBERTS
ROBBIE WILLIAMS

Brad and Jen: they also quite like Minuteman

THE NME CRITICS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

SEVEN-INCH WONDERS OF THE WORLD

BEST OF IRREPRESSIBLE IRISH INDIE-POP TITANS

ASH
Intergalactic Sonic 7"s
(INFECTIOUS)

The Manga-style artwork for Ash's greatest hits album says it all – at once heroically clueless and unspeakably cool, their clumsy cartoon image has masked the fact that Ash are one of the most three-dimensionally brilliant groups of the modern age.

There is no better way to understand quite what they do so well than with this lavishly presented package of singles. There is no other group who have taken on the mantle of the great singles bands of yore – Buzzcocks, The Undertones, The Specials, The Teardrop Explodes, The Jam – in quite the same

jubilant manner as Tim Wheeler's crack pop battalion.

With Ash, understatement has never been an issue. Neither big-city hipsters nor *Face*-friendly style icons, the secret of their success seems to be – in classic teen-pop style – that they always acted like they were only as good as their last single.

Dumped inappropriately into the Britpop soup on their first forays to the capital, there was always the faint whiff of a novelty act about them. After all, as debut album '1977' – the year that all three founder members were born – proudly stated, they were barely out of short trousers while writing unforgivably brilliant singles like 'Jack Names The Planets', the dimbo classic 'Kung Fu' and their first legit hit, 'Girl From Mars'.

However, where fellow Infectious teenagers Symposium died a horrible death, Ash have emerged triumphant because they never lost that unselfconscious quality or the ability to twist their high velocity passion for pop into a stream of great singles. The track order on 'Intergalactic Sonic 7"s' completely disregards chronology, just to underline the fact that, indie-fox bass players and hard-drinking reputations aside, the Ash of 1994 is pretty much the same one that produced 2001's 'Shining Light' and 'Burn Baby Burn' – two of the finest pop singles of the century.

No manifestos, no concessions to fashion, Ash are the provincial squares who took on the cool cats of the capital and won on their own terms. *"Yeah, death is your fate"*, sings Wheeler on 'Numbskull', the final track, sounding approximately 2,000 times more punk-rock than a weedy little County Down whelp really ought to, *"Come along for the ride"*. You won't get a better invitation.

Jim Wirth **9**

ASH ARE CURRENTLY LISTENING TO

Various 'The Frontline Box Set' (VIRGIN)
Tim Wheeler: "I've been listening to this and a lot of the Trojan reissue stuff while touring America. It takes you away from the usual touring monotony. Four albums of classic '70s reggae."

David Bowie 'Low' (EMI)
"We missed him playing (and curating) Meltdown this summer but have been lucky enough to play with him in America. Mid-period Bowie and older than most of us, this album still sounds fresh today."

Weezer 'Maladroit'
(INTERSCOPE)
"We're all fans – Mark in particular. This album is as good as anything they've done and a definite top five on the tourbus, now and any time in the future. Rivers is a genius!"

DELTA
Hard Light
(DELL'ORSO)

Brummies' difficult third

The Unlucky Alfs of '90s Brit-rock, Delta should have already claimed their place at dadrock's top table, had they not spent much of the last ten years being buggered about by various labels.

Their third album, 'Hard Light', justifies their persistence, but it's a mixed bag. In equal parts, Delta make lovely, groovy rustic tunes with a hint of the Mercury Revs ('Could You', 'Antique'), and rather clod-hopping, overloaded retro rock; though in their lighter, loonier moments such as 'Pump Action' and the charming, Ed Harcourt-ish 'Head On' lies the essence of a truly great band.

Tony Naylor **6**

TARWATER
Dwellers On The Threshold
(KITTY-YO!)

More liquid electronica from Berlin

The price of a rickshaw ride in southeast Asia ('70 Rupees To Paradise Road')'. An edgy enquiry over the breakfast table of *"What does the letter say?"* ('Metal Flakes'). Such are the paranoiac concerns of Tarwater (aka Bernd Jestram and Ronald Lippok).

Not so much underground as underwater, Tarwater continue to sound as though they're being beamed in from King Neptune's sub-aquatic home studio. Like Air if they were asleep, skeletal synths, strings and Casio drums bubble drowsily into life. Meanwhile, Lippok impersonates Lou Reed yawning over the top. But boy, does it glide. If songs could have skis, these would be Olympic slalom champions. *"It's not easy being a god"*, they mumble modestly on track six. Hey, tell me about it...

Jason Fox **7**

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RESURRECTION MAN

FORMER STONE ROSE AND SEAHORSE'S EXCELLENT SOLO DEBUT

JOHN SQUIRE
Time Changes Everything
(NORTH COUNTRY)

As a '90s Zeus of riffs, John Squire needed to come up with something bold and fiery after the slide from grace that was the late-phase Stone Roses and any-phase Seahorses. For two years he has been cloistered in his Peak District house, working at first with Verve bassist Simon Jones. Seasons turned, Jones left and nothing emerged. Doubts were (again) cast over the health of Squire's muse.

Then, from out of the mist comes a voice. 'Time Changes Everything' opens with the dipping, golden chords and burnished strings of 'Joe Louis' and suddenly there's a brash, guttural, distinctly northwestern vocal elbowing in, talking of climbing mountains and the inner psyche of boxers.

Who is this pushy, sarky, past-caring singer, sounding like a literate glam rocker with a Lennon fixation? That's the thing with Squire's new record. It's actually his debut. Without his frontmen, forced to come out behind the old act of flash fretwork, Keef shapes and cryptic murmuring, Squire has to declare himself on his first solo set. The good news is that the encounter with the inner John (up front in the mix over contributions from new band Andy Treacey, Jonathan White and John Ellis) is a joyous affair.

Squire's chosen singing tone will be familiar to anyone with decent Lennon and Dylan collections but, hey, it works, and the songs gleam with concision, melody and a lyrical acuity which make this clearly his best work since the Roses' debut.

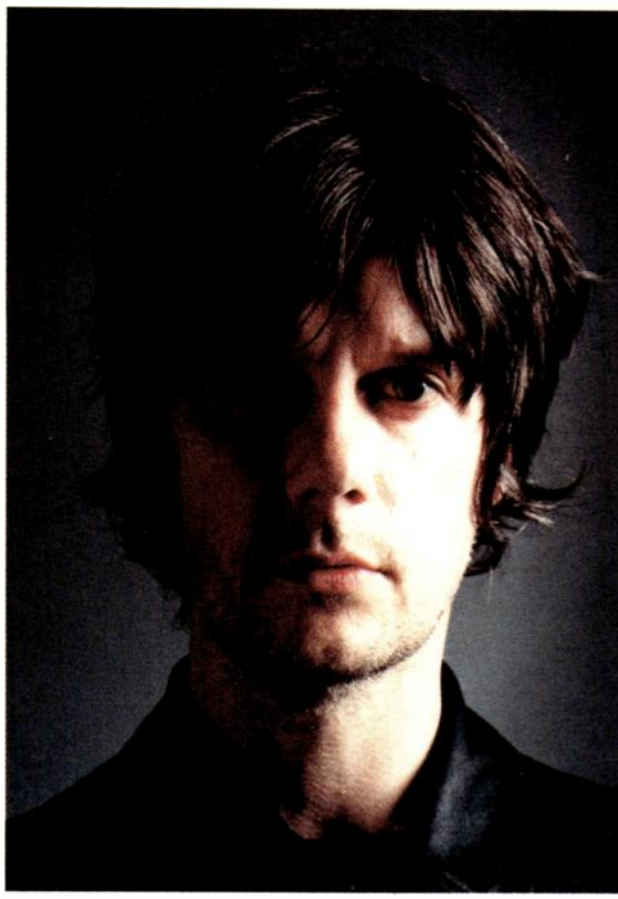
The hints of country segue into endearing rocked-up folk waltz 'Shine A Light', before the Dylan-ism creeps in again for the wordy ballad which provides the album's title. Croakily meditating on death in 'Welcome To The Valley' or the naive optimism of the Roses in '15 Days', Squire is oddly convincing.

On 'Transatlantic Near Death Experience' he pulls off the poet/sage act with elan, and on standout track 'All I Really Want', he attains the impossible, avoiding double pastiche while uniting a bedraggled Stones-y lurch with a humanistic, Lennon-esque protest lyric.

It's rumoured that Squire toyed with a lo-fi Beck approach for his return. Thank the Lord that instead he's made a heartwarming, classic '70s bardic rock album, spirited enough to compete with and instruct the Ashcrofts and Gallaghers. Introducing John Squire, folks: look for someone in cowboy boots and little round glasses.

Roger Morton

8



JOHN SQUIRE IS CURRENTLY LISTENING TO

Doves
'The Last Broadcast'
(HEAVENLY)
"I really like Doves, and The Coral. But I don't listen to much contemporary music. I don't listen to the radio really, Radio 4."

Johnny Cash
'Now There Was A Song!' (SONY)
"I got that album title from a song on a Johnny Cash album. I've got the vinyl but at the moment I'm without a record player. I thought it was quite appropriate for my situation."

The Strokes
'Is This It' (ROUGH TRADE)
"My girlfriend's got this. It's pretty good. But I'm not the DJ in my house. The Strokes have been on, Miles Davis, Gram Parsons, PJ Harvey, Joni Mitchell, the Stones, Bob Dylan."

VARIOUS
Blue Skied An' Clear
(MORR MUSIC)

Sublime dream-pop compilation

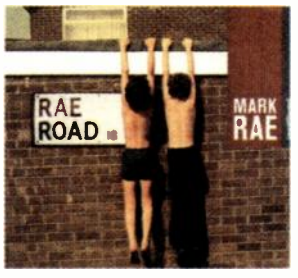
Officially, shoegazing was staunched by grunge, Britpop and ridicule, yet this two-CD compilation from Thomas Morr's Berlin-based label reveals how the post-My Bloody Valentine stream was simply diverted underground.

The first disc, remarkably, is a collection of Slowdive covers, transplanting the Reading quartet's ambient stir from early-'90s history into a modern electronic context. Pan-European voyagers such as ISAN, Manual, Lali Puna and Múm update tracks from the band's three albums with beats, glitches and all-new beauty. Making the heritage clear, the second disc's original tracks owe as much to the rush and crumple of MBV as they do to Pole, Susumu Yokota and Warp.

It's not about what was, it's about what is. Some might even call it future rock'n'roll.

Victoria Segal

8



MARK RAE
Rae Road
(GRAND CENTRAL)

Mancunian's summery solo LP

Just as Rae & Christian alternate between moments of seismic clarity and forgettable sophistication, so 'Rae Road' – the debut solo album from Mark Rae, head honcho at Manchester's Grand Central label, is a mixed bag. Certain instrumental cuts like 'Make No Mistake' and 'Bamburgh Dunes' simply drift by funkily, but the bulk of 'Rae Road' has a pick-pocket creative verve, Rae skilfully merging disco, hip-hop and soul.

'Candystripe' (lounge-ragga), 'Skio' (shimmering summer strings) and 'The Dime Train' (retro cut'n'shut) are all, in their own way, joyous. Meanwhile, Rae's collaborations with soul-shuddering vocalist Veba, 'Lavish' and 'Fold Or Flower', are great dollops of clever, crossover funk. 'Rae Road' deserves to be listened to over cold beers and BBQ. Come on, sun...

Tony Naylor

7

THE MINK LUNGS
The Better Button
(ARENA ROCK)

Ker-azee avant rock from – where else – Brooklyn!

So yeah, yeah, yeah, The Mink Lungs are another band from Brooklyn. Coming from that hotbed of cool might get them easy attention, but this isn't another band banking on their zip-code. Sure, 'Oscillator' and 'Synthesizer Baby' provide grinding garage-rock but, with all four band members singing and writing songs, there are far more intriguing things here.

Like listening to four people debate the merits of their record collections, this debut includes creaking bedsit rock, Guided By Voices fuzz and twanging Appalachian folk. True, it's occasionally confusing and infuriatingly jokey but, rather than just stereotypically cool, The Mink Lungs are wilfully, weirdly eclectic. Brooklyn's thrown up another fine band. Just what the world needs right now.

Jim Alexander

7

ACID MOTHERS TEMPLE
Do Whatever You Want, Don't Do Whatever You Don't Want (EARWORM)

Japanese *über*-lords of lysergicity collated

Barring a late intervention from Tony Blair, this lavishly compiled three-CD retrospective will be the last ever release from the wonderful Earworm label, spiritual home of all things psychotronic.

It's some farewell. Centuries before The Polyphonic Spree (well, 1995), the Acid Mothers formed as a floating amalgam of 30 farmers, dancers and artists. One track, 'Pink Lady Lemonade', clocks in at 60 minutes. Elsewhere, the Mothers demolish thrash ('Galactic Bomber'), desecrate Krautrock ('Disco, Space, Baby') and howl at the moon in a manner not seen since Hawkwind dropped acid with Julian Cope in the Stone Circle. Petition your MP to prevent future lunacy deserting us.

Jason Fox

9

GOLDRUSH
Don't Bring Me Down
(VIRGIN)

Likeable enough mocha-rockers

Cynics have been quick to sneer at the burst of adult-contemporary pop activity that brought us Ryan Adams, Elliott Smith and British mirror images like London's Goldrush – it's stuffy, worthy and it all sounds like the same Crosby Stills Nash & Young record being played at different speeds by pale men in their late-20s.

If Goldrush were hung for being original, they'd die innocent men, but with their debut album they've shown abundant evidence that they know the right end of a slightly maudlin, Big Star-inflected ballad – look no further than 'Same Picture' and 'Wide Open Sky'. 'Don't Bring Me Down' has tunes in abundance, and although it loses out to Lincoln's debut in the race for who deserves your Anglicana dollar, it's a worthy effort.

Jim Wirth

6

SLUM VILLAGE
Trinity: Past, Present, Future
(CAPITOL)

Rappers' second delight

Over two years since their debut, the Village people return with that old favourite, the concept album. The theory behind 'Trinity' is that the first few tracks are retro, the middle few are what's going on now, and the final selection are a sort of future soul hip-hop thang.

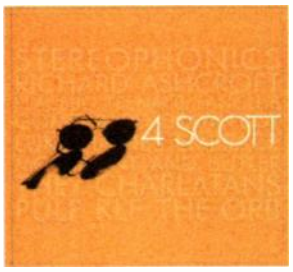
Claiming much of the album is intended to break no new ground whatsoever is a neat excuse – they're on the money when they acknowledge that tracks like 'Tainted' sound dated – but the experiment is more palatable as the album progresses, from the grainy, low-slung 'Lala' through more frenetic tracks like 'Slumber'. Lofty pretensions aside, 'Trinity...' is a solid second album, but if you're after the future of hip-hop, even the third part won't quench your thirst.

Peter Robinson

7

GREAT SCOTT!

CHARITY EVENT'S STAR-STUDDED SOUVENIR LIVE ALBUM



VARIOUS
4 Scott
(V2)

Rock'n'roll very rarely loses its sense of perspective. After all, who *really* cares about global flooding and a smog cloud two miles wide over Asia when word comes down the wire that Julian Casablancas has bruised his knee or Pete from The Libertines has missed a gig in Scarborough?

Strange and wonderful, then, to report the all-star cast captured on '4 Scott', who gathered in honour of sadly departed radio plugger Scott Piering at the Scala back in April. As ever, less is more.

"First time I ever met Scott was to show him the video for this song; he hated it," deadpans Jarvis prior to a gracious opening 'Babies', and the dignified if downcast mood lingers all the way up until Brian Molko bawls *"I was hanging from a tree"* during 'Haemoglobin'. When rock stars have only an acoustic guitar for company, danger lurks at every chorus. Badly Drawn Boy's rendition of 'Once Around The Block' should be avoided by anyone with any feelings at all for the sublime album version, while a plain scary Richard Ashcroft barks his way through 'Bitter Sweet Symphony'. Let's not even mention McAlmont & Butler.

Pearls come from the unlikeliest of sources. Kelly Jones weighs in with truly poignant solo acoustic renditions of 'Just Looking' and 'Traffic'; Embrace forget their troubles for long enough to apply oxy-acetylene to 'New Adam New Eve' and The Charlatans give their wonderful 'You're So Pretty, We're So Pretty' a hefty live kick up the backside. Curio value, meanwhile, comes with the final track; a version of The KLF's legendary 'Justified & Ancient' complete with Scott's voice intoning *"Mine's a 99"* over the top of it. A sweet(shop) absurdity you imagine he would have loved. Oh, and two quid from each sale goes to charity. Well, what are you waiting for?

Jason Fox **7**

SYBARITE
Nonument
(4AD)

Brooklynite's so-so folktronica

You know times have changed when a gothic indie label that once owned copyright on the word 'ethereal' and used to stitch their record sleeves out of gypsy's hair begins releasing electronica records. 'Nonument' is hardly Alec Empire country, though: the music of Brooklyn resident Xian Hawkins blends sequenced rhythms with acoustic guitar, trumpets and birdsong to create a hybrid of the natural and artificial. Or, if you'd rather, Kiss FM being broadcast from the bottom of a muddy ditch.

There's some subtle innovation in tracks like the flowery 'Leap Year'. But folks like Matmos and Four Tet have done this sort of thing before, and done it better. Making music on a laptop? Seems it's the new playing your guitar quietly through an effects pedal. **5**

Louis Pattison

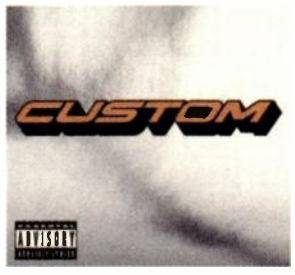
MY COMPUTER
Vulnerabilia
(13 AMP)

Hectic, eclectic, genius debut

It is one thing to make a clever record, it is quite another to make a clever record that could pass for a pop album, and which oozes humanity while delivering a perfect snapshot of modern British life. That is why, soon, people are going to be talking about My Computer – Manc duo Andy Chester and Dave Luke – with an almost religious awe.

Prodigy, Rachmaninov, Daft Punk, Nick Drake... My Computer weave bizarre influences with grace. Neither self-aggrandising nor obtuse, these glittering collages have great hooks and a symbiotic relationship with Chester's tales of rootless angst and druggy wonder. A veteran of Creation also-rans One Lady Owner, he has blossomed into the Jeff Buckley of northern dole-life. They're complex, it's simple: an Album Of The Year. **9**

Tony Naylor



CUSTOM
Fast
(ARTISTDIRECT)

Skate dude's rap-rock offering

There's only one thing worse than Blink-182, and that's Blink-182 with pretensions. At least, that's the fear on first listen to this record from New York skater and fratboy-about-town Custom, who wallows in the smut-angst crossover like a skate-punk Beck.

Yet Custom – despite driving a police car named 'Liberty' and shooting film of himself and his friends as part of an ongoing "reality experiment" – is clearly capable of being smart and literate. *"My life is scary like a slurpee brain freeze"*, he sings on 'Mess', a cut-wrist above the usual MTV misery, while the scattershot 'Beat Me' could hit the dizzy beer commercial heights of Bran Van 3000. He doesn't seem to like women very much, but if Custom's not to be encouraged, he certainly won't be ignored. **6**

Victoria Segal

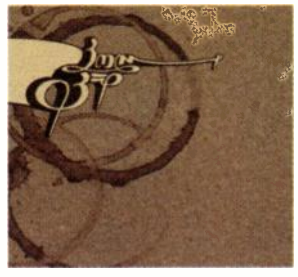
CINEMA RECORDED MUSIC LIBRARY
Before The Dark (DOMINO)

Moody Scots get atmospheric

With the possible exception of "new Stereophonics single", no phrase is more likely to terrify music lovers than "imaginary film soundtrack". Which is why Glaswegian duo Cinema Recorded Music Library are keen to stress that their debut LP is nothing of the sort. In less cynical times, one suspects these murky, jazz-informed and, well, cinematic instrumentals would have worn that dreaded tag rather snugly.

Crawford Tait and Gregor Reid's passion for hip-hop and breaks shines through the DJ Shadow-y atmos of 'Reflections' and 'Lost', but much of this album could have been made 30 years ago. It would have sounded great then, and frequently it does in 2002. But while its intricacies suggest a genuine labour of love, it isn't going to change anyone else's life. **6**

Noel Gardner



BOOM BIP
Seed To Sun
(LEX)

Abstract hip-hop masterclass

With a life as enigmatic as the twisted digitalia he creates, Bryan Hollon – whose Boom Bip alias is a jazz term for a drumkit sound – spent years busking in Bangladesh and tuning pianos in Louisiana before finally settling down with Lex Records. 'Seed To Sun' bleeps, glitches and snarls its way over fluttering percussion patterns as foreign tongues spew indistinguishable snippets of recorded telephone conversation and childish, fairground music goes eerily wayward.

With the focused intensity of techno nut Bogdan Raczynki and the ethereal weightlessness of Richard D James' early ambient works, Boom Bip fluctuates between the weird, the clever and the downright beautiful. Deeply murky and intricate, there's enough going on here to keep you guessing for months. **8**

Krissi Murison

AMERIE
All I Have
(COLUMBIA)

Slick pop-soul newcomer

The latest big noise on the R&B scene comes with impeccable credentials. Amerie, a photogenic Korean/African-American who has collaborations with rappers Nas and Royce Da 5'9" under her belt, is here to insinuate herself into the global consciousness. However, she has to fight the time-honoured battle of aspiring soulsters – the eternal struggle between the individual and the machine. Put another way, how do you conform to formulae for radio airplay and stay unique?

Amerie's answer is simple. She and her seasoned producers have laced this suite of love songs with pop elements. The beats rarely intrude on melodies, and her airy tones never come to resemble old-school screams and hollers. All perfect for the short attention spans of the MTV generation, without breaking any sweat. **6**

Dele Fadele

THE NME CRITICS SINGLES

ALL SINGLES REVIEWED ARE RELEASED MONDAY SEPTEMBER 9, 2002.

KELLY OSBOURNE FEAT INCUBUS
Papa Don't Preach (EPIC)

So, Kelly, you've become a TV star thanks to having pink hair and a famous dad, and now obviously you've decided to be a pop star. With a really appropriate cover version, because it's got 'Papa' in it, and your 'papa' is Ozzy Osbourne! Never mind that the rest of the song makes precisely zero sense, and that the presence of Incubus makes the whole sorry mess barely distinguishable from those hilarious 'ironic' cover versions that pierce the Camden air nightly, because you're Kelly Osbourne, and you don't fucking care! Brilliant! Any other over-privileged TV star launching a wannabe pop career is a crime against humanity, but you're just fine! Daddy must be so proud. ***(PR)***

TOKTOK VS SOFFY O
Missy Queen's Gonna Die (CODE BLUE/EASTWEST)

How pleasing it would be if 'Missy Queen's Gonna Die' made an appearance in our Top 40, just as it did for ten consecutive weeks in the German charts. The least threatening of all those tracks recently tarred with the electroclash brush (a stubborn stain), this is fresh Teutonic electro-pop of the cutest kind that fair fizzes along. Jaded pin-up Sophia Larsson Ocklind's tale of one woman's *"salvation and hope"* makes it an unlikely but highly likeable outsider anthem. Berlin's shit-hot Märtini Brös make it more palatable still with a janglesome redub, while Felix Da Housecat does his autopilot remix thing, which is of little use to anyone but his bank manager. ***(PM)***

SINGLE OF THE WEEK

DEATH IN VEGAS
Hands Around My Throat (CONCRETE)

Whatever the reservations about DIV's new album, it would be foolish to query the serene, satanic majesty of 'Hands Around My Throat', Fearless and Holmes' collaboration with vocalist Nicola Kuperus of peerless Detroit electro duo Adult..
She's the Cruella De Vil of electroclash and lends the single's mescaline-curdled flange and spiky, motorik groove a suitably paranoid and claustrophobic tint, singing listlessly about designer asphyxiation: *"Your hands around my throat/Ask me to let go"*. Further, finer variations of this auto-erotic narcotic *noir* classic are provided by Adult. themselves and Percy X. Welcome to the dark side. ***(PM)***

HUNDRED REASONS
Falter (COLUMBIA)

Number 87 in the Reasons' 100-point plan to bring emo to the masses (following 56's "sound a bit like Fugazi" and 74's "flaunt thy Afro") sees the boys grapple with the Epic Ballad. Tunes may still be an alien concept to these enormo-throated yelpers, but even their more sensitive moments contain enough gum-shredding shrieks and arse-battering guitars to blow up a whole trailer park of nu-metal fuckwads. 'Falter' also appears to contain the line *"caress my acorn"*, which is either a Titchmarsh-esque plea for horticultural compassion or a startlingly honest admission of Colin Doran's non-use in the shorts department. Either way, lashings of respect. ***(SDem)***

WEEZER
Keep Fishin' (GEFFEN)

From geek idol to creepy-bearded internet chatroom weirdo, the peculiar metamorphosis of Rivers Cuomo has been a pretty unsettling affair. Seeing this, the nice folk at Geffen have put Damage Limitation Exercise Mark 1 in action: in an effort to make Rivers look halfway normal, they've put him in a video with The Muppets. Although 'Keep Fishin'' sadly features no audible Miss Piggy backing vocals, or winsome cover of 'It's Not Easy Being Green' on the B-side, it still fizzles with energy: a power-pop stomp with shrieky off-kilter harmonies, lovably gauche high-school heartbreak lyrics, and guitars so crunchy you could vacuum-pack them and put them in a lunchbox. ***(LP)***

MINUTEMAN
5000 Minutes Of Pain (IGNITION)

Everything your maiden aunt told you about prog-rock was true. It is a deafening blast of indulgence from Beelzebub's own flügelhorn and it sucks like a Jethro Tull fan on a flagon of mead. But that was before Minuteman. For though these ageing, occasionally bearded minstrels of mayhem slithered from the loins of the irredeemably ridiculous '90s prog indie heavyweights Ultrasound, their kaftan is lined with sterling pop sense and their sandals tap to the beat of a nobler drum. To wit: this stupendous sad-pop strum, which blossoms into a gigantic glam-prog stompathon before twisting itself around the cosmos like Ziggy Stardust astride a blooming enormous maypole. ***(SDem)***

KORN
Thoughtless (EPIC)

Come on then, own up. Exactly which 100,000 of you sick puppies out there have already bought the album? Well, we hope you're proud because that misguided decision has given rise to yet another single from Californian veteran hardcore rockers, Korn. Check out the size of that riffage. Cop a load of how much pain that guy's really feeling right now. *"Why are you trying to make fun of me?/You take your time lashing out at me... My pain cannot be bound"*, mopes Jonathan Davis. Ouch, that's gotta hurt. 'Thoughtless' is the sound of adolescents masturbating over self-deprecation and angst. In hell. Except of course, it's five grown men masturbating over self-deprecation and angst. Losers. ***(KM)***

OXIDE & NEUTRINO
Dem Girlz (I Don't Know Why) (EASTWEST)

While the rest of the garage establishment are still knocking out endless 'Holby Cities' in the wake of 2000's 'Bound 4 Da Reload (Casualty)', Neutrino and Oxide flee the building with this multi-textured '80s electro-flavoured banger. As a Cyprus-based retelling of Jay-Z's 'Girls, Girls, Girls' it may lack the lyrical subtlety of Mr Hova (*"Don't know her name, but let's call her a slapper"* is unlikely to trigger the Ivor Novello alert siren) but the tales of cleavage-thrusting gold-diggers shows that Oxide & Neutrino would rather smoke their laurels than rest on them. Sadly, the line *"I taught her small axes chop down big trees"* dispels one popular myth about Neutrino. Shame. ***(PR)***

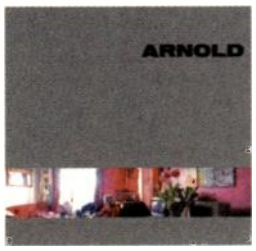
MCLUSKY
Alan Is A Cowboy Killer (TOO PURE)

The second single to be hauled from the furnace of feverish art-punk that is 'McLusky Do Dallas', 'Alan Is A Cowboy Killer' sees the Cardiff merry-makers' patented verse-nuclear-meltdown-verse structure grow horns to match its talons. A song about a nutter, it latches inscrutable bellowing to mad-core guitars before shooting the whole thing down in a bloody inferno of heavy metal drums and gravely unpleasant rrrock rrrriffage. It is BSE in a bullet belt; scabies in a faded denim waistcoat. Your mother wouldn't like it. Nor, in fact, would your doctor or local archdeacon. You, on the other hand, will toast its evil brilliance with a pint of goat semen and the smile of Satan. ***(SDem)***

TEXT: SARAH DEMPSTER/PIERS MARTIN/KRISSI MURISON/TONY NAYLOR/LOUIS PATTISON/PETER ROBINSON

ARNOLD
The Arnold EP (LUCKIE PIERRE)

Former Creation stable-hands Arnold gave up trying to change the world with their knock-kneed psychedelia, so switched to crafting comfortable melodies for the sort of discerning indie-fancier who masturbates over '60s knitting mags. Accordingly, their 'comeback' EP is all chintz harmonies and fluffy strumming, a veritable rest home of velvet-lined pleasantness and delicate wheezes. As retirement hobbies go, it beats playing cribbage with a pensioner called Hughie. But only just. ***(SDom)***



KIKI
Luv Sikk (BPITCH CONTROL)

If the International DeeJay Gigolo label are the glamorous flirts and extroverts of German electronic music, then Berlin's BPitch Control are, well, Berliners. Cool and serious and dedicated to forging new sounds. Here, Joakim Ijas comes on like the bastard son of Timo Maas, Derrick Carter and The Stooges. From the string-struck tribal dramas of opener 'Luv Sikk' to the juddering electro-rock insanity of 'Milky Wave', these genre-splicing grooves trample your normal expectations. ***(TN)***

RONAN KEATING
I Love It When We Do (POLYDOR)

With a stupid chorus and a video in which Ronan walks around a lot, 'I Love It When We Do' fails to scale the dizzy-ish heights of his last one, which was all about dying and had a video in which he got RUN OVER BY A CAR! (Almost.) Far more interesting is Keith Off Boyzone popping up in *Coronation Street*, showcasing what might, ironically, be the least convincing Irish accent in a soap since Sean Maguire first appeared in *EastEnders*. Bring back Adam Rickitt. They did? Hu-bloody-rrah! ***(PR)***

MEW
Am I Wry? No (EPIC)

When the best things to come out of your country are Aqua and bacon, you have to take things into your own hands, and Mew – a jamboree of cheekbones and floppy hair – could become Denmark's greatest export. 'Am I Wry? No' is an enchanting track whose strength lies in its melodic depth and its impossible-to-second-guess-ness. A sealed chamber of wide-eyed innocence and bitter experience, it's also an epic debut that contains more hooks and promise than your average band's entire second album. ***(PR)***

CAMP ACTOR
Ultrafashion (PRESS INDUSTRIES)

Camp Actor are undergoing a bit of an identity crisis. "They are electro but not clash," ponders the press release, "they are danceable but not dance." What, then, does 'Ultrafashion' sound like? Well, think Lemon Jelly's *joie de vivre*, bass-heavy pile-driving fuzz-synths and tipsy pixie-lated melodies. Think, also, of Gary Numan. Only without Gary Numan's voice, the two-seater passenger planes and the talk of voting Tory. Not to mention his Nine Inch Nails fixation. Hurrah! ***(TN)***

THE WANDERING STEP
Right Now It's Time For... (DELTASONIC)

With a tattered copy of 'The Ramones' as their map, this intrepid Preston foursome have navigated pop-punk's hinterland in order to bring us their splendid debut EP: a guide to the ups, downs and myriad rude bits of boldly eccentric, garage-based experimentation. While 'Reykjavik' sploshes through geysers in Jack White's galoshes, the rest is a grubby-pawed riot of non-ironic guitar 'breaks' and tightly-trousered sad-pop thrills. The Step's journey, we can safely predict, has only just begun. ***(SDom)***

MELODI BROWN
Naked (MURLYN)

Not that we really need another R&B-flavoured troupe of girls, but Melodi Brown tackle things on an En Vogue tip with breathy, sexed-up vocals not heard since All Saints roamed the earth, and Swedish R&B powerhouse Murlyn beefing things up on the mixing desk. There's better to come than 'Naked', which only truly comes to life in the Bloodshy & Avant re-rub, but this still consigns Atomic Kitten to pop's great litter tray, and Melodi Brown could have the Sugababes in a fight, so let's be happy. ***(PR)***

HALO
Never Ending (SONY)

Apparently, Bristol pretty-boys Halo hate being forever likened to Muse. Which is fine, given that unlike earlier single 'Sanctimonious', there isn't an overblown guitar or epic vocal in sight here. Instead, its pretty, jangling melody digs deeper to grab its influences from early Stone Roses and Ride. It even has an overlaid vocal breakdown in the middle like the end bit of 'I Am The Resurrection'. Only not as good. Obviously. Still, it knocks spots off anything else they've released so far. ***(KM)***

DOWN AND DIRTY

THE WHITE STRIPES

Dead Leaves And The Dirty Ground

- Dead Leaves And The Dirty Ground is possibly THE standout track from The White Stripes' utterly brilliant album White Blood Cells
- It comes backed with brand new versions of Suzy Lee and the band's cover version of Robert Johnson's Stop Breaking Down
- Also available on DVD, featuring the video to the lead track and an exclusive interview with Jack and Meg of the Stripes

Also available at V.Shop

WHATEVER TURNS YOU ON

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virgin.com/megastores

BLACK STROBE
Me And Madonna (OUTPUT)

Representing the seriously sexy side of electroclash, Black Strobe – Parisians Ivan Smagghe and Arnaud Rebotini – know the primeval power of the deep black bassline to conjure images of PVC straining under red lights. Sultry diva DJ Jennifer delivers a tale about silicone love (obviously) and fancying Madonna, atop said filtered, fucked-up bass and swirling, swishing synths. Then, just when you think it can't get any better, BS drop in a guitar part worthy of a 25-year-old Bernard Sumner. Quietly awesome and quite gorgeous. ***(TN)***

INTENTIONS OF AN ASTEROID
Clear Water Paranoia EP (PURR)

Poor Steve Battelle. The vocalist in Derbyshire's IOAA seems to be suffering from such a severe bout of flu that his voice rivals Green Day's Billie Joe for pure snottiness. Nevertheless, it makes for one hell of a hard-hitting post-punk scream, particularly in opener 'Achieve', where off-key minor melodies rock out like Idlewild gone absolutely stark bleeding bonkers. Any angry young men looking to form a band, please take note: this is how to write a tormented emo tune without making a total prick of yourself. ***(KM)***

GROOP
Kosmic Sound/Voodoo Sitar (ACE OF DISCS)

The best way to make a good modern Krautrock record is to copy older, better ones. Groop know this, hence the rather excellent 'Kosmic Sound' – a hypnotic, Neu!-flavoured pulse that can shred speaker innards, and a vocal so laden with echo you might as well be listening to it from the bottom of a wellshaft while bearded German men pour buckets of liquid LSD on your head. Whether you're Julian Cope, or just like hanging about in cellars in Düsseldorf, it's the perfect soundtrack to your life. ***(LP)***

LIBERTY X
Got To Have Your Love (V2)

Getting on a bit? Maybe you remember the Summer Of Love, or hung out with Oakey on the White Island before all those horrid superclubs opened. No? Good, then you can appreciate Liberty X's new single for exactly what it is: a faithful, balls-out remake of Mantronix's old-skool house thumper 'Got To Have Your Love'. As with 'Just A Little', Liberty X themselves have barely been anywhere near it, but if it's all about the music then a tune as good as this is all we need, right? ***(PR)***

COSMO VITELLI
Party Day (VIRGIN)

On the cover, an S&M gimp and leather-clad muscle Mary relax with two middle-class M&S regulars in a leafy suburban garden. An everyday scene. In France. Which explains why they make better dance records than us. Anyhow, what we have here is a subtly seductive lesson in mid-paced Italo-disco. *"I've just come to see you smile"*, yearns vocalist Joe Eppard. We're smiling, Joe. And that was before we'd even heard the David Carretta remix, and the distinctly perky minimalist version from Force Inc's Akufen. ***(TN)***

THE LEVELLERS
Come On (EAGLE RECORDS)

It's hard not to feel grudging respect for The Levellers, having stuck to their guns for the last decade, preaching earnest crusty rhetoric in the face of a barrage of critical mockery. But there's little sympathy to be had for 'Come On' – a hopelessly vague rallying cry, frontman Mark Chadwick imploring *"Come on/Come and share a smoke with me/We'll try to make a plan"* while the rest of the band fiddle as Rome burns. If The Levellers can't write a decent protest song any more, what's the point? ***(LP)***

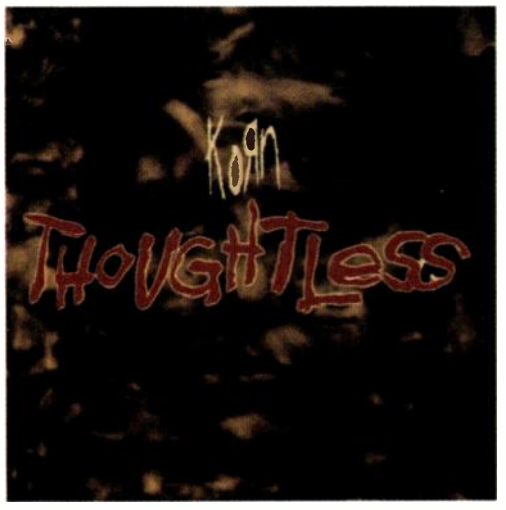
MUDHONEY
Sonic Infusion (SUB POP)

Largely responsible for what A-Level Economics students know as the long-sleeved T-shirt boom (and subsequent crash) of the early-'90s, Mudhoney return with a limited-edition single that does little to justify their status as godfathers of grunge but still bangs along like there's no tomorrow. Sadly, while its chorus bears more than a passing resemblance to Supergrass' 'Mansize Rooster', 'Sonic Infusion' comes over more like a childsize bantam. Although, thinking about it, most bantams *are* childsize. ***(PR)***

THE GOLDEN VIRGINS
I've Seen The Light (REX)

Break-ups – we've all been there, right? And we all deal with them in different ways. For Golden Virgins singer Lucas Renney, the disappointment has given way to an anger he just cannot contain, so he might as well use it on his band's debut single then, eh? A savage, bitter and oddly humorous overview of the breakdown of a ten-year love affair, this comes on like a scruffier cousin of The Go-Betweens' classic 'Part Company', which is, of course, a mighty recommendation. But talk about suffering for your art... ***(AW)***

ESSENTIAL NEW SINGLE



KORN

Thoughtless

Released 9 September

- Thoughtless is the second single from Untouchables, Korn's most successful album yet
- Its release coincides with their sold out UK arena tour, which takes in London, Manchester and Glasgow
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'Live in a Hiding Place' released 21st October from the album **"Remote Part"** on Parlophone
www.idlewild.co.uk

WRH

Blond ambition: JJ72's Mark Greaney gets ready to step up a league

THE DARK IS RISING

JJ72
London Camden Monarch

Something bizarre has happened to JJ72 in their year away. Not to drummer Fergal Matthews – he still looks like he's run away from the army. Nor to bassist Hilary Woods, whose face remains frozen in the look of a 14-year-old struggling to answer an impossible question from her geography teacher.

But at tonight's oddly small comeback gig, Mark Greaney is transformed. He has a blond mop, the confidence of a military dictator – his bandmates look genuinely timid in his presence – and a voice that now sounds like an electric storm. He even addresses us as his "children", although he's probably the youngest person in the room.

The metamorphosis from indie choirboy to the star of some melancholy goth opera is due in part to new album 'I To Sky'. After touring the US with Coldplay, it seems that Chris Martin's ambition has rubbed off on Greaney and helped to inspire a mad, ambitious opus that makes The Coral sound like Ronan Keating.

But when this newly purposeful Greaney appears, starkly lit, for the stately piano ballad 'Nameless', the lush, calm mood is beguiling. It doesn't last long: they soon embark on a voyage of relentless metaphysical lyrics married to the guitar violence of Smashing Pumpkins and a dark, cold pool of bass last heard from goth miserabilists The Cure.

The darkness arrives with 'City'. It begins with electronic shudders then crashes into five minutes of breaking glass and Greaney screaming *"Through the loss, the pain"*. And there's no let-up. 'Half Three' is a tortured mental breakdown set to pounding drums and 'Brother Sleep' a ghostly acoustic lament, while 'Serpent Sky' sounds like Korn. *Really*. The whole while, a thrashing Greaney performs as if possessed by some caveman spirit.

In this context, 'October Swimmer' and 'Oxygen' are somehow soothing, even with Greaney adding spiteful, spiky guitar solos. On old single 'Snow', Greaney actually seems to relax and enjoy himself – and the audience responds enthusiastically, enjoying a song that has a tune and lyrics you can sing along to. JJ72 could do with more of these.

Which is not to say that *all* the new songs sneer at melody. Tonight, new single 'Formulae' already sounds like a classic; 'Always And Forever' a chiming, pained anthem worthy of Coldplay. But, like his heroes Billy Corgan and Robert Smith, Greaney wants to make you feel shaken and confused rather than simply elated.

JJ72 have, then, officially become a dark, difficult and at times brilliant band. It suits them.

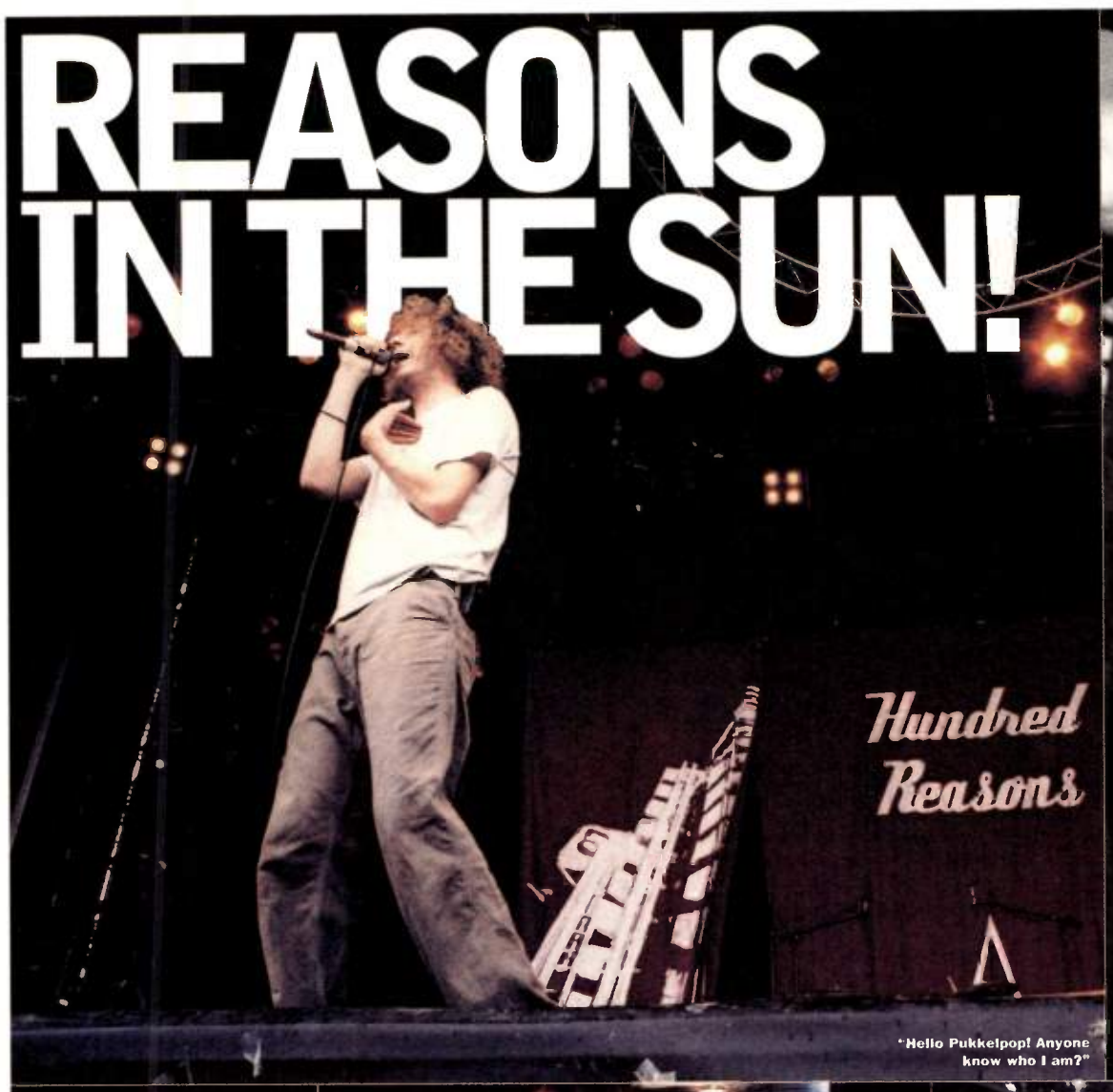
Andre Paine

Dark is the new light: JJ bassist Hilary Woods

"Look, see how ambitious we've become. I've got a keyboard and everything"

PHOTOGRAPHY: JO MCCAUGHEY

REASONS IN THE SUN!



"Hello Pukkelpop! Anyone know who I am?"

Such polite young boys...

...they even wash up after themselves

Colin becomes frustrated during the 'name five famous Belgians' game

HUNDRED REASONS
Pukkelpop Festival, Kiewit, Belgium

PRE-GIG

Elsewhere this weekend Reading and Leeds are in full swing, but mainland Europe still has to rock. Hence Pukkelpop, a gathering of bands like Guns N'Roses, Suede and the Stereo MC's, taking place in a small, bleak corner of Belgium. Having lost the relentlessly flat country's constant battle to keep above water, three days in the festival site has turned into a giant, stinking cesspool. Tucked away in their dressing room, Hundred Reasons are having none of it.

"I took one look," says extravagantly-sideburned guitarist Larry Hibbitt, "saw the mud and said, 'No way!'" As he is wearing white shoes, it was an eminently sensible decision. Following his lead, the rest of the band – Colin Doran (vocals), Paul Townsend (guitar/vocals), Andy Bews (drums) and Andy Gilmour (bass) – are the only people here not splattered in shit.

Instead, cocooned from the horrors, they're raving about their current favourite bands. Paul calls US prog-punkers Cave-In "probably the greatest band in the world", while Larry – butt of most band jokes – admires a group called The Donots.

"They're German," he says, before adding improbably: "But they're really cool."

However, there are more pressing matters to attend to; so, with the gig fast approaching, Colin starts caterwauling to loosen up his vocal chords, everyone jumps around eagerly and only Paul looks troubled at the ten minutes left until showtime. What's up? "Can we go now?" he pleads. "No? Jesus! I just want to play rock!"

His boyish impatience is not the only worry on the horizon. Having sold about 500 records in Belgium, Hundred Reasons fear no-one will know who they are. But Colin has a plan.

"Regardless of whether the crowd's dancing or not," he confides, "we'll still go nuts. It's just that we'll either get offstage going, 'That was great!' or, 'That really hurt!'" It's time to find out.

GIG

With a crowd initially more interested in flinging around wet straw than anything happening onstage, they were right to worry. Even Paul's dangerous declaration of "If you're not going to dance, then throw mud" elicits no response. So, with Colin prowling the stage, crawling over monitors and constantly screaming exhortations to "ROCK!" and Paul throwing out his legs at improbable angles, Hundred Reasons do the only thing possible and play this damp afternoon slot like it was the biggest night of their lives.

Consequently, if the Belgians are at first confounded by these Brits and their leader with the wayward hair, a significant minority soon warm to their rabid assault on the senses. Quite right too, as they play a brilliant set of fearsome directness.

Opener 'I'll Find You' detonates like a bomb in a silage tank, 'Dissolve' throws up huge grinding angles of noise, 'Silver' is raw-throated, multi-layered and a ruthlessly-executed belter, while the heart-wrenching new single 'Falter' proves they can do the quiet stuff and trust their in-built angst bullshit detector to avoid being maudlin.

Not that it's all serious. Hundred Reasons do cheesy too – appearing to a tape of Europe's 'The Final Countdown' and encouraging people to clap their hands to the mellower moments or wave them maniacally to the faster ones.

They're consummate entertainers, even when the audience is not that interested in being entertained. As they display the form that's lifted them above all their Brit-rock contemporaries, the tag of emo plaguing them now seems almost redundant. Sure, they write the kind of lyrics more often found in marriage guidance literature than metal-tinged punk, but this is not so much about displaying bleeding hearts as inflicting multiple, gore-pumping shrapnel wounds. Following that formula, it's closer 'If I Could' that really shows Pukkelpop what it's been missing. Granite-tough, it's simultaneously dangerously loud, endearingly sensitive, punk and populist. Hundred Reasons in a nutshell, basically. On this kind of form, Belgium won't remain ignorant much longer. Job done.

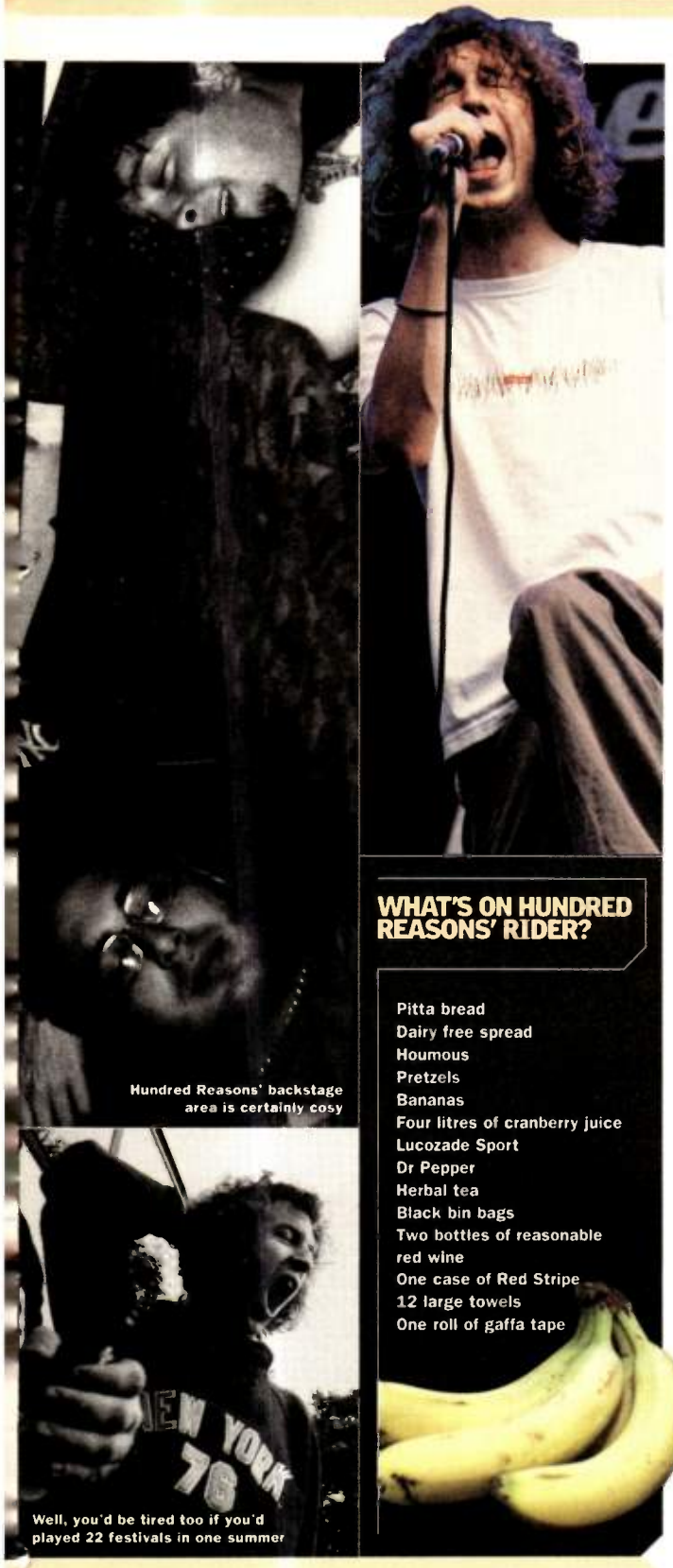
POST-GIG

They might be wailing banshees onstage, but afterwards Hundred Reasons are back to the jokey Home Counties boys they really are. Forced to retire to their luxurious tour bus by Axl Rose's arrival shutting down the dressing rooms, they relax in Captain Kirk-style easy chairs and reveal they're pretty satisfied with how it went.

"It was fun," says Colin. "I really enjoyed playing, but the crowd didn't move around much. I did tell them to rock a *lot*, but it's a good word. I enjoy rock!"

Larking around in their bunks

PHOTOGRAPHY: JENNY LEWIS/ALEX MAGUIRE/JASMINE JOPLING



Hundred Reasons' backstage area is certainly cosy

Well, you'd be tired too if you'd played 22 festivals in one summer

WHAT'S ON HUNDRED REASONS' RIDER?

Pitta bread
Dairy free spread
Houmous
Pretzels
Bananas
Four litres of cranberry juice
Lucozade Sport
Dr Pepper
Herbal tea
Black bin bags
Two bottles of reasonable red wine
One case of Red Stripe
12 large towels
One roll of gaffa tape

and the bus lounge, they enjoy a laugh too. Mainly at Larry's expense. His sexuality is questioned by Paul as he gets a bit too cosy in the coffin-style beds, Andy tells him he makes the band look bad with his onstage posing, and someone, well *NME* actually, questions his commitment to debauchery as he clutches a handful of Gatorade and orange juice. Especially when there's loads of booze that needs drinking. Luckily, Paul's washing up glasses and acting the rock waiter as they put on Queen Of The Stone Age's forthcoming album ("Nick Oliveri's a god!" quivers Paul), show us compromising photos of their road crew that may or may not make up a porn feature on a future DVD, and run outside excitably when the sun finally shows up. Despite the messing around, though, Hundred Reasons are tired.

"We're all exhausted," admits drummer Andy, "so none of us are really drinking. But that is after a summer of being pissed!"

And what a summer. So far Hundred Reasons have played 22 festivals. At the realisation they've only got two more left, Larry and Paul high-five each other in delight.

"We can get back to normal touring!" squeals Larry.

"No more fields 'til next year!" whoops Colin.

"We've definitely gone a field too far!" says Paul.

They're all lying. This is Hundred Reasons' dream – five excitable music fans getting out there, playing the songs and even turning on a few Belgians. Indoors or out, you really ought to catch them soon.

Jim Alexander

PRETTY GIRLS MAKE GRAVES
Glasgow King Tut's Wah Wah Hut

And now another bunch of young pretenders stepping up to claim this week's much-pawed trophy for best new band. The current (though long overdue) exhumation of inspiring guitar bands may be getting a bit silly, but PGMG have got something else to offer up. Or more precisely *someone* else in the form of Andrea Zollo – infinitely more shaggable and inspiring than those skinny, scuzzy NY boys, Scando garage revivalists or London poseurs.

Any Smiths comparisons suggested by their choice of band name are blasted away in the first five seconds. *"Do you remember what the music meant?"* demands Zollo during 'Speakers Push The Air', while the guys attempt to ravage their instruments to within an inch of their lives. Drawing the best from '80s hardcore, their infamous Seattle precursors and the current crop of guitar heroes, when they rasp *"And nothing else matters/When I turn it up loud"*, it isn't difficult to believe.

She may give the appearance of a little girl dressing up and playing rock stars, but Zollo knows *exactly* what she's doing. This is disco-trash-hardcore-sleaze-rock of the highest order; nothing else comes close.

Debbie Prior

SAINT ETIENNE
London SW1 ICA

The twin screens are the first clue, the businesslike run-through of old treasures like 'Nothing Can Stop Us' early in the set another. Tonight Saint Etienne are premiering new album 'Finisterre' and attendant short films in their near-entirety. After the West Coast pop direction, the folktronica album and the Eurodisco years, this is the Et forsaking acid house for the arthouse.

Such experiments are seldom subtle. Pounding analogue synth monster 'New Thing' is illustrated by cranes and building sites ('new things', see?). Most of the films show the capital in a stark, unforgiving light. This is the London of kickabouts by burnt-out scooters, with Wembley Stadium rusting in the distance. Best of all is 'Shower Scene', which depicts people scuttling about the city in driving rain for three minutes before a delightful acoustic guitar breakdown soundtracks rainbows peeking from behind the office blocks.

Death disco opus 'Like A Motorway' makes a fitting encore, even if the hands-in-the-air euphoria with which it's greeted is a little out of keeping. Resisting the temptation to camp it up with the rest of them this year, Saint Etienne's unique brand of four-to-the-floor chin-stroking remains brilliantly, artfully detached.

Martin Horsfield

THRILL KILL CULT

V v good: The Kills' VV

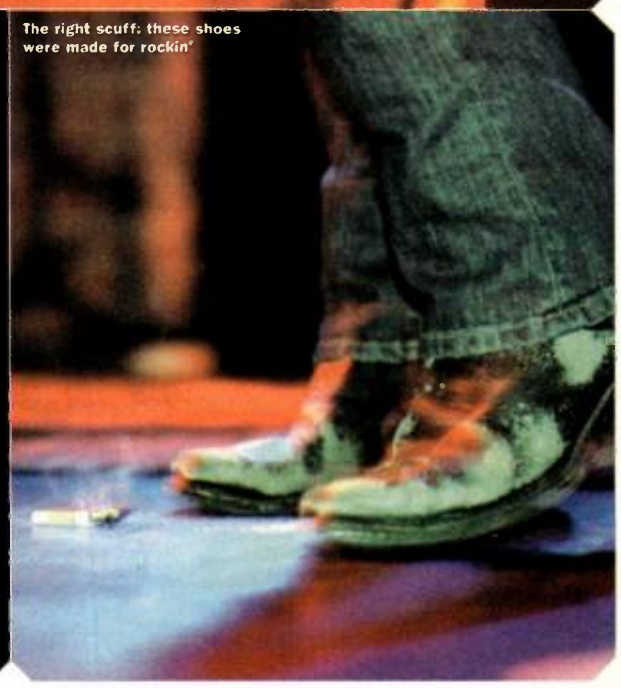
THE KILLS
New York Mercury Lounge

Tonight is the last show of a self-booked eight-week tour that has taken The Kills across America, and while earlier performances still retained some of the awkwardness of the intimate basement sessions which spawned them, the duo have now honed their set to tense perfection.

Alison Mosshart (aka VV) – all tattoos, hair and cheekbones – prowls the stage like a caged animal, smoking, drinking and doing a jerky junkie dance while leather-jacketed Jamie Hince (aka Hotel) plays his guitar as though he's being electrocuted, literally shredding the strings off of it during their final song. They stare each other in the eyes for the entirety of the (very long) 'Long Time Coming', and when they sing *"You wanna fuck and fight?"* over slurred, lurching guitar in 'Black Rooster', the chemistry – and malice – is palpable.

Their minimalist boy/girl blues rock makes for easy comparisons with The White Stripes, but The Kills plough a much darker furrow: their fucked-up demeanour and ragged, repetitive riffs are far more evocative of backwoods indie-blues types Royal Trux. They stalk offstage to the sound of blaring feedback and stunned silence from the crowd. They've come a long way, and they have – in the best possible sense – an even longer way to go.

April Long



The right scuff: these shoes were made for rockin'

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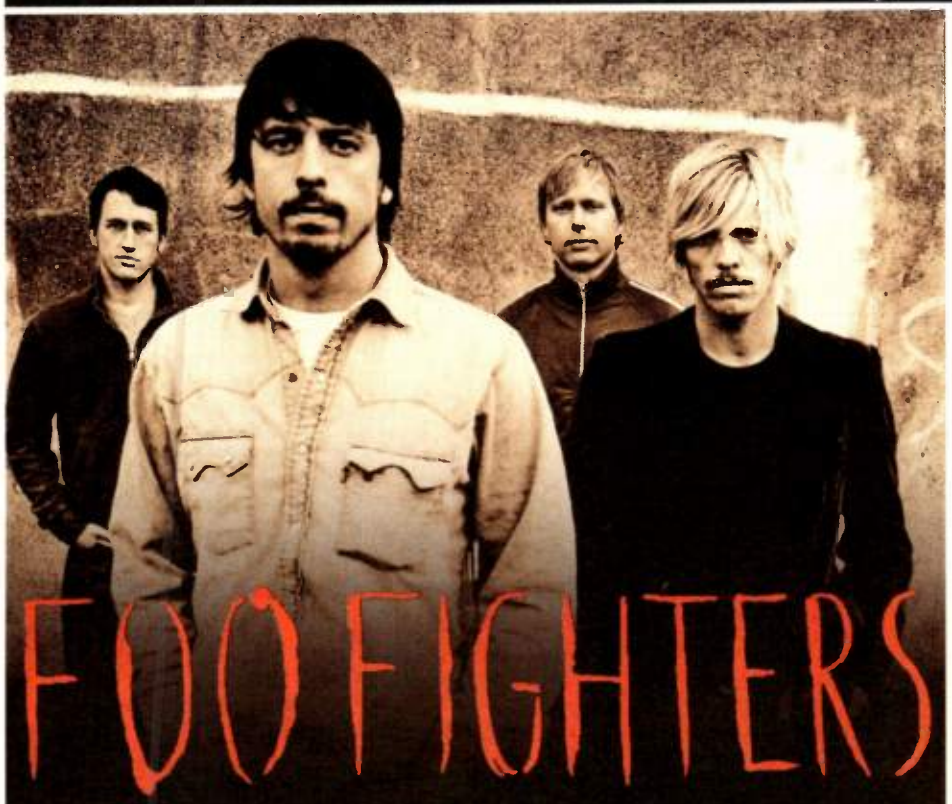

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Edited by Zane

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LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **No Use For A Name**
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LONDON Highbury Corner Garage N5 020 7607 1818 **No Direction/Lovemat/Dragster**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Sourface/ Kissing Fish/Apart From The Soul**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Eddy Fink/Emile/Mooks Of Hazard**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Clean/Vintage Chimps**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Beisaco/Piastik/Heliconia**
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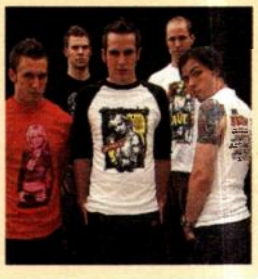
ON GIG OF THE WEEK

THE DILLINGER ESCAPE PLAN/ THE ICARUS LINE
Friday 6

Pure mayhem. New Jersey's kings of death-jazz-metal evil go head to head with LA's princes of skree-punk malevolence. Don't forget to bring something to mop the blood from your ears. Mean Fiddler, 165 Charing Cross Road, London WC2 (020 7434 0403), doors 6pm, £10 in advance.



PHOTOGRAPHY: PIETER M VAN HATTEM/ANDY WILLSHER

LONDON Malet Street ULU WC1 020 7664 2000 **Our Lady Peace/Good Charlotte**
LONDON Oxford Street 100 Club W1 020 7636 0933 **Kara Colt/Martini Henry Rifles**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Merz**
LONDON Putney Half Moon SW15 020 8780 9383 **Micklewhite/Crafty**
LONDON Shoreditch On The Rocks E2 020 7278 1074 **Fujiya & Miyagi/King Of Woolworths/Junkboy/Good Time Posy**
LONDON Soho Mezzo W1 020 7314 4000 **Kloud 9**
LONDON Westbourne Park Woodys W9 020 7266 3030 **Braille Acoustics**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Kinsley/Adelphi**
MANCHESTER Life Cafe 0161 833 3000 **Fiji Daze/Deadweight/Wozzer/Rainstone**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Nerf Herder/Jets Vs Sharks**
READING Fez Club 0118 958 6839 **InMe**
SOUTHEND Chinnery's 01702 460440 **Easyworld**

THURSDAY 5

BATH Moles 01225 404445 **The Butterflies Of Love/Tender Trap/People With Eyes**
BELFAST Empire 028 9024 9276 **Cinerama**
BIRMINGHAM Academy 2 0121 262 3000 **Alaska/Weaver/Bluejay**
BIRMINGHAM Flapper & Firkin 0121 236 2421 **Chandlers Ford/Soniquella/Autocade**
BIRMINGHAM Hibernian 0121 471 1910 **Blue Sky/Open/David Garside**
BIRMINGHAM Scruffy Murphy's 0121 333 3201 **Silver/Aphid/Alcoholic Mouse**
BOURNEMOUTH Mister Smith's 01202 291617 **Dogzuid/Lilliettes**
BRIGHTON Concorde 2 01273 207241 **Reel Big Fish/King Prawn/Wilt/MDS**
BRISTOL Fleece & Firkin 0117 945 0996 **The Dillinger Escape Plan/The Icarus Line**
BRISTOL Louisiana 0117 926 5978 **Grand Karral/Taliffy**
BURY ST EDMUNDS Pnors 01284 748941 **Antihero**
CARDIFF Clwb Ifor Bach 029 2023 2199 **McLusky/Reuben**
CARDIFF Coal Exchange 029 2049 4917 **Suede**
CHESTER MOOR Gallery 0191 388 4588 **Calcium/Colour Blind/Micawba**
COVENTRY Colosseum 024 7655 4473 **Pablo**
DERBY Victoria Inn 01332 740091 **Calimero**
DUBLIN Olympia 00 3531 677 7744 **Jack L**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Sugarcoma**
DUNDEE Westport Bar 01382 200993 **The Lurkers/Rabid Dog/Shatterhand**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Pinhole/The Moonies**
GLASGOW Nice'n'Sleazy 0141 333 9637 **Macrocosmica/Penny Hollow**
LEEDS Joseph's Well 0113 203 1861 **The Somatics**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Badly Drawn Boy/Misty Dixon/ DOT/Supreme Vagabond Craftsman**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Radio 4/The Shanks**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Cardinal Tetra/And All Who Fly In Her/Single Point Of Light**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Spooks**
LONDON Camden Underworld NW1 020 7482 1932 **InMe**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Wilko Johnson**
LONDON Farringdon Betsey Trotwood EC1 020 7253 4285 **The Vessels/Flair**
LONDON Fulham King's Head SW6 020 7736 1413 **Mother Of Pearl**
LONDON Hackney Ocean E8 020 7314 2800 **Pierce Turner**
LONDON Hammersmith Apollo W6 0870 606 3400 **James Taylor**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Zombina & The Skeletones/Linus**
LONDON Holborn London School Of Economics WC2 020 7955 7136 **Rocket Reducer/Rookie**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Stained Glass Heroes/Sofa Club**
LONDON Islington Marquee N1 0115 912 9000 **Primal Scream**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Deface/Todd/Bucket**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Voices/Melt/Sum Demeana**
LONDON Kingston Peel 020 8546 3516 **Tonic**
LONDON Notting Hill Arts Club W11 020 7460 4459 **Mighty Quark**
LONDON Old Street Cargo EC2 020 7613 7731 **Quantic**
LONDON Oxford Street 100 Club W1 020 7636 0933 **The Crescent/Minuteman/Mew**
LONDON Oxford Street Metro Club W1 020 7437 0964 **The Kills/Seachange**
LONDON Putney Half Moon SW15 020 8780 9383 **The Lockdown Project/Bilpocreen**
LONDON Shoreditch On The Rocks E2 020 7278 1074 **The Banknotes/Fake Ideal**
LONDON Stockwell Swan SW9 020 7978 9778 **Grouper**
LONDON Tottenham Court Road 12 Bar Club WC2 020 7916 6989 **Cool Hand**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Porn Star/Cable Car/Bloom**
MERTHYR TYDFIL Rooms 01685 370770 **Adequate 7**
MIDDLESBROUGH Cornerhouse 01642 253053 **The Libertines**
NEWCASTLE City Hall 0191 261 2606 **Elvis Costello/Chris Difford**
NEWCASTLE UNDER LYME Rigger 01782 616602 **Theria**
NEWPORT TJ's 01633 216608 **Nerf Herder**
NORWICH Boswells 01603 626099 **Red Eye**
NOTTINGHAM Durham Ox 01773 712806 **Matrix**
NOTTINGHAM Junktion 7 0115 970 4662 **Tompaulin**
OLDHAM Castle 01706 882759 **Soak**
PETERBOROUGH Park 01733 310383 **Death To DJs/Skism/Upshot/Heffer**
PORTSMOUTH Pyramids Centre 023 9235 8608 **Disturbed**
RYDE Squadron 01983 563391 **Vext**
SOUTHAMPTON Joiners 023 8022 5612 **Easyworld**
STOURBRIDGE Rock Cafe 2000 01384 390918 **Jinx**
TAUNTON Cafe Mamba 01823 321605 **Palmers Mullet**
WINCHESTER Railway Inn 01962 867795 **Econoline/After Rome**
WOLVERHAMPTON Little Civic 01902 552121 **Positive Firefly/Casino**
WREXHAM Yales, Central Station 01978 311857 **Dexadrina/Bushcraft**

FRIDAY 6

ABERDEEN Lemon Tree 01224 642230 **Afronauts**
ABERDEEN Westhill Hotel 01224 740388 **The Score**
BATH Moles 01225 404445 **Grandpapas**
BIRMINGHAM Academy 2 0121 262 3000 **The Libertines**
BIRMINGHAM Flapper & Firkin 0121 236 2421 **Pram/Mike In Mono**
BIRMINGHAM Hibernian 0121 471 1910 **69**
BIRMINGHAM Market Tavern 0121 688 6888 **Gas Station Loonies/Contempt**
BIRMINGHAM Schofields 0121 366 6004 **The Trojans**
BOURNEMOUTH Mister Smith's 01202 291617 **Project Mercury/Tex La Homa**
BRIGHTON Concorde 2 01273 207241 **Mr Scruff**
BRIGHTON Freebutt 01273 603974 **The Butterflies Of Love**
BRISTOL Fleece & Firkin 0117 945 0996 **Malago/Daytona/Dayshine**
BRISTOL Louisiana 0117 926 5978 **InMe**
CARDIFF Barfly 029 2066 7658 **Easyworld/Jyit/Cassava**
CARDIFF Clwb Ifor Bach 029 2023 2199 **Moneyshot/Parker**
CORK Half Moon Theatre 00 35321 270022 **Cinerama**
DERBY Victoria Inn 01332 740091 **As Friends Rust/Copperpot Journals/Trial By Fire**
DUBLIN Olympia 00 3531 677 7744 **Shane MacGowan & The Popes**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Frontend Synthetics**
DUNDEE Drouthy Neebors 01382 202187 **Nerve**
DUNDEE Westport Bar 01382 200993 **Astrid/Hazy Janes/Single Skin**
EDINBURGH Citrus Club 0131 229 6697 **The Lurkers**
EDINBURGH Liquid Rooms 0131 225 2564 **Chiasma/Namik/Stovepipe**
GILLINGHAM Beacon Court Tavern 01634 853186 **Dragon**
GLASGOW Barfly 0870 907 0999 **Wade**
GLASGOW Fury Murrys 0141 221 6511 **Undercloss/Minus Three**
GLASGOW Nice'n'Sleazy 0141 333 9637 **Aether Flux/Gaichen**
HARLOW Square 01279 305000 **Garlic**
HIGH WYCOMBE White Horse 01494 527672 **The Crimea**
HITCHIN College 01462 635398 **Fletcher**
HULL Adelphi 01482 348216 **The Raywells**
LEICESTER Y Theatre 0116 255 6507 **Lender**
LEVEN Caledonian Hotel 01333 424101 **Barefoot/Pen 15**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **WIT**
LONDON Brixton Academy SW9 020 7771 2000 **Ocean Colour Scene**
LONDON Brixton Windmill SW2 020 8671 0700 **Applehead**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Good Charlotte**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Rookie/Lomo/Hope Engine**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Spooks**
LONDON Camden Underworld NW1 020 7482 1932 **Haujobb/Gotekl/Seize/Asian Faction**
LONDON Camden Verge NW5 020 7485 2781 **Princess Headbutt/These Hands**
LONDON Charing Cross Road Astona WC2 020 7434 0403 **Disturbed**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Blubber/Bent USA**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **The Dillinger Escape Plan/The Icarus Line**
LONDON Hammersmith Apollo W6 0870 606 3400 **Deep Purple**
LONDON Highbury Corner Garage N5 020 7607 1818 **Nerf Herder/Vanilla Pod**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Magoo/ Reverend Pike**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Rawlinson End/Bedhed/Zouaves**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Lostcrash/Kino/Silverwish**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Sixty Mile Smile/Alchemicals**
LONDON Old Street Dragon Bar N1 020 7490 7110 **Braille Acoustics**
LONDON Oxford Street Metro Club W1 020 7437 0964 **The Darkness/The Suffrajets**
LONDON Putney Half Moon SW15 020 8780 9383 **The Trace/Shimmer Fold**
LONDON Soho Gossips W1 020 7434 4480 **Sterling Roswell**
LONDON Tooting Castle SW17 020 8672 7018 **Long Tall Shorty/Fast Cars/Moondog**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Cardinals**
MANCHESTER Roadhouse 0161 228 1789 **The Crescent/Minuteman**
NORWICH Arts Centre 01603 660352 **Bearsuit**
NOTTINGHAM Junktion 7 0115 970 4662 **Optimus Prime/The Rains**
NOTTINGHAM Old Angel 0115 950 2303 **Theria**
OXFORD Zodiac 01865 420042 **Reel Big Fish/King Prawn/Wilt**
PETERBOROUGH Met Lounge 01733 566100 **Fio**
READING Rising Sun 0118 957 2974 **Powis Square**
REDDITCH Venue 01527 61536 **The Kennedy Soundtrack/Fishbox/Lilsumo**
ROCHDALE Transport Club 01706 632087 **Diamond Head**
SEATON Hook & Parrot 01297 20222 **The Climb**
SHEFFIELD Barfly 0114 220 3618 **McLusky/Reuben**
SHEFFIELD City Hall 0114 278 9789 **Elvis Costello/Chris Difford**
SOUTHEND Chinnery's 01702 460440 **Little Wonder**
TUNBRIDGE WELLS Forum 01892 530411 **Budapest**
WESTON SUPER MARE Imperial 01934 621275 **Clean**
WEYMOUTH Finn McCouls 01305 778098 **Photonic**
WOLVERHAMPTON Little Civic 01902 552121 **P45**

SATURDAY 7

BATH Moles 01225 404445 **Easyworld**
BEDFORD Esquires 01234 340120 **The John Explosion/Fenside**
BELFAST Botanic Gardens, Vital 02 Festival 0870 243 4455 **Fatboy Slim/Stereo MC's**
BIRMINGHAM Flapper & Firkin 0121 236 2421 **X>Y/Toques/Sellotape/Vijay Kishore**
BIRMINGHAM Hibernian 0121 471 1910 **Bikeshed/Volta 5/Sensus**
BIRMINGHAM Market Tavern 0121 688 6888 **Inner Terrestrials/Skint/The Big**
BIRMINGHAM Scruffy Murphy's 0121 333 3201 **Spine/Cile**
BOURNEMOUTH Mister Smith's 01202 291617 **Scott McKean**
BRIGHTON Concorde 2 01273 207241 **Justin Robertson**
BRIGHTON Freebutt 01273 603974 **Apers/Grizzled/Tasfaira**
BRISTOL Full Moon 0117 924 5170 **Nerf Herder/Captain Everything**
BRISTOL Louisiana 0117 926 5978 **Clean**
CARDIFF Barfly 029 2066 7658 **The Crimea/The Way/Silversea**
COVENTRY Colosseum 024 7655 4473 **Budapest/Hobo Exile Hotel**
COVENTRY Platform 5 07946 132680 **Theria**
DERBY Flowerpot 01332 204955 **John Otway**
DERRY Prehen Playing Fields 00 3531 456 9569 **Oasis/Ocean Colour Scene**
DONCASTER Leopard 01302 363054 **Bunny**
DUBLIN Olympia 00 3531 677 7744 **Shane MacGowan & The Popes**
DUDLEY JB's 01384 253597 **Diamond Head**
EDINBURGH Venue 0131 557 3073 **McLusky/Reuben**
FISHGUARD Globe 01348 872500 **Matrix**
GLASGOW Barrowlands 0141 552 4601 **Joe Walsh/Nazareth/Jackie Leven/ BMX Bandits/Cosmic Rough Riders/ Radiotones/Transaudio/Rico/Manganese/ Lights Out By Nine/Tippi**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Tram**
GLASGOW SECC 0141 248 3000 **James Taylor**
HANLEY Sugarmill 01782 214991 **Airwaves/Agent Blue/The Rain Band**
HIGH WYCOMBE White Horse 01494 527672 **50 Caliber/Eviscerate/Set Against**
KIRKCALDY Path Tavern 01592 263671 **The Lurkers**
LANCASTER Farmer's Arms 01524 36368 **Fi-Lo Radio/Mob Curious**
LANCASTER Yorkshire House 01524 64679 **Seraphim/Face Of Change**
LEICESTER Charlotte 0116 255 3956 **The Libertines**
LEIGHTON BUZZARD Wheatsheaf 01525 374611 **Luna Moon**
LIMERICK Dolans Warehouse 00 35361 314483 **Cinerama**
LIVERPOOL Bandwagon 0151 708 8815 **The Crescent/Minuteman**
LIVERPOOL University, Mountford Hall 0151 256 5555 **Elvis Costello/Chris Difford**
LONDON Aldgate East Arts Cafe E1 020 7247 5681 **The Telescopes/Fuxa/Switches**
LONDON Aldgate East Spitz E1 020 7392 9032 **The Butterflies Of Love/Sportique**
LONDON Brixton Academy SW9 020 7771 2000 **One Nation/Adam F/Peshay/Shy FX**

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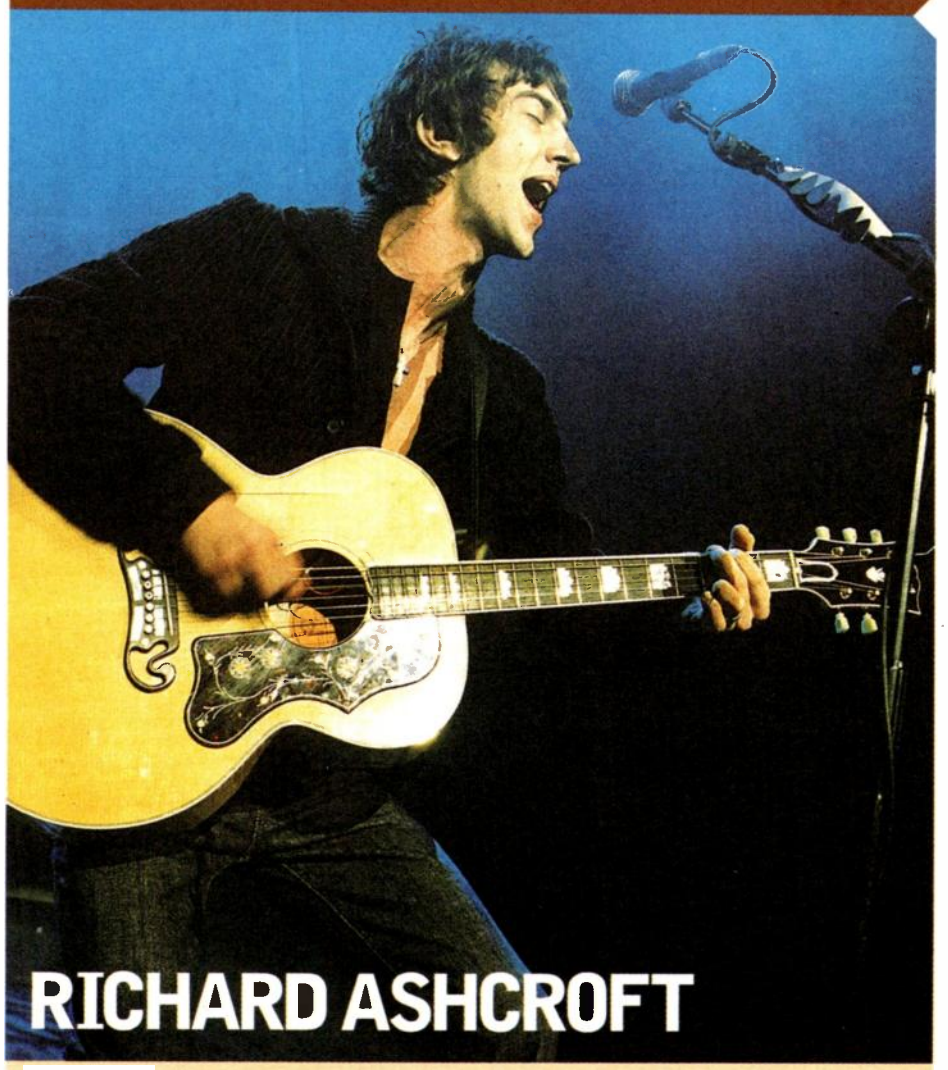
PICK OF THE WEEK



RICHARD ASHCROFT

Two years in the making and released on October 21, Richard Ashcroft's second solo album, 'Human Conditions', marks a welcome return for one of our most charismatic singer/songwriters. His first new material since 2000's solo debut 'Alone With Everybody', the album has all Ashcroft's trademarks – classic songwriting, country-tinged tunes, deep, soul-searching lyrics and warm, moving vocals, plus an appearance from Beach Boys' legend Brian Wilson. A new single, 'Check The Meaning', precedes the album on October 7. Playing these couple of warm-up dates for his forthcoming support slots with Oasis in Manchester next week, catch the master of melancholy at the Dublin Ambassador Theatre on September 9 & 10.

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

Puressence

plus guests

October
Fri 11 Stoke On Trent Sugarmill 0115 912 9000
Sat 12 Liverpool Stanley Theatre 0151 256 5555
Sun 13 Preston University of Central Lancashire 01772 513200
Tue 15 Sheffield Barfly 0114 220 3618
Wed 16 Northampton Soundhaus 01604 250 898
Thu 17 Leicester Princess Charlotte 0116 255 3956
Fri 18 Cardiff Barfly 0870 907 0999
Sun 20 Oxford Zodiac 01865 420 042
Mon 21 Portsmouth Wedgwood Rooms 02392 863 211
Tue 22 London Scala 020 7734 8932
Thu 24 Bristol Louisiana 0117 929 9008
Fri 25 Brighton Pavillion 01273 325440
Sun 27 Wolverhampton Little Civic 01902 552 121
Mon 28 Stockton Georgian Theatre 01642 242 561
Tue 29 Glasgow King Tuts 0141 332 4400
Wed 30 Edinburgh La Belle Angele 0870 903 3844

November
Fri 01 Manchester University 0161 832 1111

All tickets subject to booking fee
Buy on-line:www.gigsandtours.com

Island Records Group

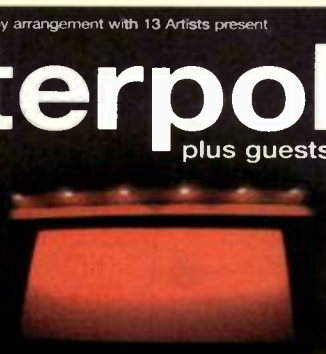
New single 'Walking Dead' out 23rd September on Island Records

www.puressence.co.uk

Metropolis Music by arrangement with 13 Artists present

Interpol

plus guests



OCTOBER

Wed 09	CARDIFF	Barfly	08760 907 0999
Thur 10	SHEFFIELD	Barfly	0114 220 3618
Fri 11	GLASGOW	King Tuts	0141 339 8383
Mon 14	LIVERPOOL	University	0151 256 5555
Wed 16	LONDON	Scala	020 7734 8932
Thu 17	BRISTOL	Louisiana	0117 929 9008
Fri 18	MANCHESTER	Roadhouse	0161 832 1111
Sat 19	BRIGHTON	Free Butt	01273 603 974

Buy on-line: www.gigsandtours.com

Interpol **'Turn on the Bright Lights'** New album out now
www.matadoreurope.com www.matadorrecords.com

MATADOR

Metropolis Music by arrangement with 13 presents

BRIGHT EYES

NOVEMBER
05 BRIGHTON KOMEDIA 01273 709709
06 LEEDS JOSEPH WELL 0113 245 5570
07 GLASGOW KING TUTS 0141 339 8383, 0141 339 8383
08 BELFAST QUEENS UNIVERSITY 028 9066 5577
11 MANCHESTER NIGHT & DAY 0161 832 1111
12 LONDON DINGWALLS 020 7287 0932, 020 7734 8932 020 7403 3331, 020 7344 4040 plus usual agents

Buy on-line: www.gigsandtours.com
All tickets subject to booking fee

www.saddle-recordings.com

METROPOLIS MUSIC BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL PRESENTS

PLUS GUESTS

THURSDAY 14 NOVEMBER

London Heaven

THE ARCHES • VILLIERS SREET • WC2

Tickets £10.00 adv. from CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331
Ticketmaster: 020 7344 4040, plus usual agents. Buy on-line: www.gigsandtours.com

The DIVINE COMEDY and Ben Folds

September	Sun	29	Bristol Academy	0870 771 2000
	Mon	30	Birmingham Academy	0870 771 2000
October	Tue	01	Glasgow Barrowland	0870 169 0100
	Thu	03	Manchester Academy	0161 832 1111
	Fri	04	Shepherds Bush Empire SOLD OUT	
	Sat	05	Shepherds Bush Empire	

0870 771 2000, 020 7287 0932, 020 7344 4040, 020 7403 3331 plus usual agents
Tickets £15.00 adv. except London £17.50 adv
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com
A Metropolis Music and SJM Concerts presentation
by arrangement with 13 Artists and Primary International

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

GOLDRUSH / plus LONGVIEW

OCTOBER 2002

Tue 01 MIDDLESBROUGH Cornerhouse 01642 242 561
Wed 02 GLASGOW King Tut's 0141 332 4400
Thu 03 ABERDEEN Lemon Tree 01224 642 230
Fri 04 DUNDEE Westport 01382 200 993
Sun 06 HULL Adelphi 01482 348 216
Mon 07 STOKE ON TRENT Sugarmill 0115 912 9000
Tue 08 MANCHESTER Night & Day 0161 832 1111
Wed 09 SHEFFIELD Barfly 0114 220 3618
Thu 10 LEICESTER Charlotte 0116 255 3956
Sat 12 BEDFORD Esquires 01234 217 171
Sun 13 WOLVERHAMPTON Little Civic 01902 552 121
Mon 14 BRISTOL Fleece & Firkin 0117 929 0008
Tue 15 CARDIFF Barfly 0870 907 0999
Thu 17 CHELMSFORD Army & Navy 01245 354 155
Fri 18 NORTHAMPTON Soundhaus 01604 250 898
Sat 19 OXFORD Zodiac 01865 420 042
Sun 20 SOUTHAMPTON Joiners 023 8022 5612
Tue 22 CAMBRIDGE Boatrace 01223 508 533
Wed 23 LONDON Dingwalls 0207 287 0932
Thu 24 NORWICH Waterfront 01603 508 050
Fri 25 COVENTRY Colosseum 0115 912 9000

Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

The new single WIDE OPEN SKY out now
The new album DON'T BRING ME DOWN released September 9th on Virgin

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

hoggboy

Plus guests Nu

OCTOBER
Fri 11 NORTHAMPTON SOUNDHAUS 01604 250 898
Sat 12 SHEFFIELD LEADMILL 0845 300 4050
Mon 14 STOKE SUGARMILL 0115 912 9000
Tue 15 MANCHESTER ROADHOUSE 0161 832 1111
Wed 16 WOLVERHAMPTON LITTLE CIVIC 01902 552 121
Thu 17 GLASGOW KING TUT'S 0141 332 4400
Sat 19 BRISTOL LOUISIANA 0115 902 9000
Mon 21 SOUTHAMPTON JOINERS CLUB 023 8022 5612
Tue 22 CARDIFF BARFLY 0870 907 0999
Wed 23 LONDON GARAGE 020 7287, 020 7734 8932, 020 7403 3331

Tickets to all shows: £8.00 adv. (London: £7.00)
Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

New single 'Upside Down' out 30th September
Debut album 'or 8?' out 7th October
www.hoggboy.com

Metropolis Music in association with The Agency Group presents

motörhead

PLUS SPECIAL GUESTS

ANTHRAX

Plus other artistes to be announced

Sunday 13th October
Manchester Apollo
0161 242 2560 / 0161 832 1111

Monday 14th October
Glasgow Clyde Auditorium
0870 040 4000

Tuesday 15th October
Birmingham NIA
0121 780 3333

Thursday 17th October
Newport Centre
01633 662666

Saturday 19th October
Wembley Arena

Box office: 0870 739 7300
CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932
Ticketmaster: 020 7344 4040
Way Ahead: 020 7403 3331 plus usual agents

Tickets for all shows: £18.50
(London £22.50) subject to booking fee
Buy on-line: www.gigsandtours.com

PEACE ONE DAY - THE CELEBRATION

peace one day

www.peaceoneday.org

Presented in association with Metropolis Music

An Evening of Live Music, Multimedia and Speech to mark the first ever day of global ceasefire and non-violence on the UN International Day of Peace

Live Performances from:
1 Giant Leap | Nitin Sawhney
Rhianna | Starsailor
UNKLE (DJ Set) | **Zero 7**

Other contributors include: **Peace One Day Song by Dave Stewart and Jimmy Cliff** *(Video Contribution)*
Video Address from: **UN Secretary-General Kofi Annan**
His Holiness The Dalai Lama *(Written statement)*
Secretary General CARE International, Guy Tousignant; Damon Albarn *(Video message)*
Sean Pertwee; Jonny Lee Miller; Peace One Day Founder, Jeremy Gilley
Full line-up to be announced, watch press for details

21 | 09 | 02 BRIXTON ACADEMY

Tickets £15.00 adv (subject to booking fee) from 0870 771 2000, CC Hotline: 020 7287 0932 Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331, Ticketmaster: 020 7344 4040 plus usual agents. Buy on-line: www.gigsandtours.com

Metropolis Music by arrangement with Primary Talent International presents

Nightmares on Wax

plus guests

Thursday 14th November
Brighton Dome
Tickets: £12.50 adv. from 01273 709 709

Thursday 28th November
Leeds Town Hall
Tickets: £12.50 adv. from 0115 912 9000
Jumbo Records 01132 455 570

Friday 29th November
London Forum
Tickets £13.50 adv. from CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932
Way Ahead: 020 7403 3331, Ticketmaster: 020 7344 4040, plus usual agents
All tickets subject to booking fee. Buy on-line www.gigsandtours.com

Mind Elevation / Know My Name - New single released 19th Sept

FROM PAGE 45

LONDON Brixton Windmill SW2 020 8671 0700 **Kick Junk**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Lumiere/I Remember Nothing/Sound Of London**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Project 24/Host**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Dennis Rollins' Bad Bone & Co**
LONDON Camden Underworld NW1 020 7482 1932 **Deadline/The Filaments**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Reel Big Fish/King Prawn/Wilt**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Slipstream/Sheibie's Hut**
LONDON Hammersmith Apollo W6 0870 606 3400 **Deep Purple**
LONDON Isle Of Dogs Docklands Arena E14 020 7538 1212 **Korn/Puddle Of Mudd**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Sauce/Red Grass/Powdermonkey**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Ricky Spontane/The Beale**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Saint Rose**
LONDON Kingston Peel 020 8546 3516 **Moonseed/JFK/Pig**
LONDON New Cross Amersham Arms SE14 020 8692 2047 **The Blockheads/ Wreckless Eric**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Transmission**
LONDON Tottenham Fountain N15 020 8802 0433 **Johnny Narcissist**
LYDD Dolphin 01797 320259 **User Friendly**
MANCHESTER Night And Day Cafe 0161 236 1822 **Joan Of Ass**
MANCHESTER Roadhouse 0161 228 1789 **Mark Rae**
MARGATE Britannia 01843 223269 **Lost Weekend**
MEATH Doran's 00 3534 630067 **Electric Lemon**
MILTON KEYNES Stables 01908 280800 **Benny Gallagher**
NEWCASTLE University 0191 261 2606 **Blaze/Tygers Of Pan Tang/Blitzkrieg**
NORWICH Arts Centre 01603 660352 **Killa Kela**
NOTTINGHAM Rock City 0115 941 2544 **The Dillinger Escape Plan/The Icarus Line**
OLDHAM Castle 01706 852759 **Bobby Six Killer**
ROTHERHAM Herringthorpe Leisure Centre 01709 547343 **Karnataka/Dan O'Shea**
SHEFFIELD Pheasant 0114 246 7031 **Last Hour**
TUNBRIDGE WELLS Forum 01892 530411 **InMe**
WAKEFIELD McDermotts 01924 382202 **The Pits**
WAKEFIELD Snooty Fox 01924 374455 **Asmovel**
WENDOVER Gate Inn 01494 837368 **Headroom**
WEYMOUTH Verdi's 01305 779842 **Vext**
WORCESTER Crown 01905 612127 **Adequate 7**

SUNDAY 8

BELFAST Botanic Gardens, Vital 02 Festival 0870 243 4455 **Primal Scream/Badly Drawn Boy/Idlewild/Snow Patrol/Gemma Hayes**
BIRMINGHAM Academy 0121 262 3000 **Ocean Colour Scene**
BIRMINGHAM Edwards No.8 0121 643 5835 **The Killerest Expression/Douglas**
CARDIFF Barfly 029 2066 7658 **Chemical Reaction/Ye Wiles/MDS**
DUBLIN Spirit 00 3531 877 9999 **Cinerama**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **The Dillinger Escape Plan/ The Icarus Line**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **McLusky/Reuben/Julia 13/Senator**
GLASGOW Nice'n'Sleazy 0141 333 9637 **Confusion**
HANLEY Sugarmill 01782 214991 **The Telescopes/Healey 3000**
HARTLEPOOL Studio 01429 424440 **Thoria**
KILMARNOCK Burlington Berties 01563 571747 **The Lurkers/People's Alibi**
LEEDS New Roscoe 0113 246 0778 **John Otway**
LEICESTER Charlotte 0116 255 3956 **Nerf Herder/Captain Everything**
LONDON Brixton Windmill SW2 020 8671 0700 **Antonia/Purple Munkie**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **PDHM/Aconite Thrill**
LONDON Camden Dublin Castle NW1 020 7485 1773 **C Thru 27/Dharma Rain/Trap 2**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Julie Dexter**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Case Hardin/Burn**
LONDON Edmonton Millfield Theatre N18 020 8807 6680 **Adam K**
LONDON Highbury Corner Garage N5 020 7607 1818 **Guided By Voices**
LONDON Isle Of Dogs Docklands Arena E14 020 7538 1212 **Korn/Puddle Of Mudd**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **76/Petra**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **The Features/Size 8**
LONDON Soho Ronnie Scott's W1 020 7439 0747 **Antonio Forcione**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Kickswitch/Cryo**
OLDHAM Castle 01706 882759 **Oceansize/ Flawed/Gabrielle's Wish/Kustom Built**
PETERBOROUGH Park 01733 310383 **As Friends Rust/Copperpot Journals/Selah**
PORTSMOUTH Horseshoe 023 9282 0293 **Phinius Gage/Vext**
SHEFFIELD Boardwalk 0114 279 9090 **Diamond Head**
SOUTHAMPTON Joiners 023 8022 5612 **Budapest**
TRAMORE South 00 35351 393095 **Shane MacGowan & The Popes**
WEYMOUTH Finn McCouls 01305 778098 **Vending Machine Repair Man**
YORK Barbican Centre 01904 656688 **Deep Purple**

MONDAY 9

ABERDEEN Cafe Drummond 01224 624642 **Point Of Origin/Opus/Residue**
ABERDEEN ECC 01224 620011 **Oasis**
BRADFORD St George's Hall 01274 752000 **Deep Purple**
BRIGHTON Freebutt 01273 603974 **Trial By Fire/Proudhon**
BRIGHTON Greys 01273 680734 **Rab Noakes/Fraser Spiers**
BRIGHTON Komedia 01273 647100 **Kroke**
BRIGHTON Pressure Point 01273 702333 **Los Paranoias**
CREWE Limelight 01270 251929 **Prodigal Sons/Blind Hatred**
DERBY Victoria Inn 01332 740091 **Nerf Herder/Captain Everything**
DUBLIN Ambassador Theatre 00 3531 456 9569 **Richard Ashcroft**
GLASGOW Cathouse 0141 248 6606 **Dying Fetus**
GLASGOW G2 0141 332 1120 **Murderdolls**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Hot Snakes**
HANLEY Sugarmill 01782 214991 **The Libertines**
HARTLEPOOL Studio 01429 424440 **Afterglow**
LEEDS Joseph's Well 0113 203 1861 **McLusky/Reuben**
LEEDS New Roscoe 0113 246 0778 **James Yorkston/Virginia McNaughton**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Actual Size/Zornik**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Coma Kai/Pitchblend**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Damion Rice**
LONDON Covent Garden Spot WC2 020 7379 5900 **Dionysis/Sweet Laredo/Bear Garden**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Juice/Albi/Beggarman Thief**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Vext/Deface/Toby Slater**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Bettina Motive/Cheerleader**
LONDON Kingston Peel 020 8546 3516 **Manik H/Ming/A Thousand Elephants**
LONDON Old Street Cargo EC2 020 7613 7731 **King Midas**
MANCHESTER Apollo 0161 242 2560 **Elvis Costello/Chris Difford**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Rhyst**
NORWICH Arts Centre 01603 660352 **InMe**
NOTTINGHAM Boat Club 0115 981 1251 **Mudhoney/The Buff Medways/ The Catheters**
STIRLING Tolbooth 01786 274000 **Hatch/Alco Breed/Stoma**

TUESDAY 10

ABERDEEN ECC 01224 620011 **Oasis**
BIRMINGHAM Old Railway 0121 333 6434 **The Killerest Expression/Blowback/One Car Pile Up/Leif Ericsson/Lost Eleven**
BRIGHTON Freebutt 01273 603974 **Malevich/Minimal Impact/Cassiel**
BRIGHTON Komedia 01273 647100 **Antonio Forcione**
BRISTOL Academy 0870 771 2000 **Elvis Costello/Chris Difford**
BRISTOL Fleece & Firkin 0117 945 0996 **Grand Karrai**
CREWE Limelight 01270 251929 **Nothing Sacred/Lookin/Shuriken**
DUBLIN Ambassador Theatre 00 3531 456 9569 **Richard Ashcroft**
DUBLIN RDS 00 3531 668 0866 **Korn/ Puddle Of Mudd/Trust Company**
GLASGOW Cathouse 0141 248 6606 **Braindead Hicks**
GLASGOW QMU 0141 334 4568 **Mudhoney/ The Buff Medways/The Catheters**
GLASGOW West 13th 0141 576 5018 **Cannon/Breschnev/Dickson**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **King Midas**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Neon/S Rock Levinson/ Circa 1983/I Own Kings**
LONDON Camden Underworld NW1 020 7482 1932 **Strike Anywhere/Trial By Fire/ Scuttle/Blocko**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Damien Rice**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 16 **Horsepower/ Conway Savage**
LONDON Farringdon Betsey Trotwood EC1 020 7253 4285 **Who Will Miss Mary?/Watts**
LONDON Highbury Corner Buffalo Bar N1 020 7359 6191 **Black Madonnas/ The Divine Brown**
LONDON Highbury Corner Garage N5 020 7607 1818 **Moonseed**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Steward/6995/ Kimonophonic**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **In Pain Die/Far From Words/ D-Fusion/Sedulus**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Kmoto/Insignificant/Arrow**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Pinhole/The Moonies/McFly**
LONDON Kingston Peel 020 8546 3516 **Paper Chain Babies/Mojo Pin/The Shanks**
LONDON Oxford Street 100 Club W1 020 7636 0933 **Garlic**
LONDON Putney Half Moon SW15 020 8780 9383 **Foxtails**
MANCHESTER Life Cafe 0161 833 3000 **Saucerman/The Pedestrians/Remote**
MANCHESTER Roadhouse 0161 228 1789 **InMe**
MANCHESTER University, Union 0161 275 2930 **Murderdolls**
NEWCASTLE University 0191 261 2606 **Nerf Herder/Vanilla Pod/Captain Everything**
OXFORD Zodiac 01865 420042 **The Dillinger Escape Plan/The Icarus Line**
PAIGNTON Spinning Wheel 01803 555000 **Too Hot**
WOLVERHAMPTON Little Civic 01902 552121 **Jesse James**
YORK Fibbers 01904 651250 **The Libertines**

NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate

NME TERM WARFARE TOUR

Always first to bring you the best new music, *NME* presents Term Warfare, a brand new annual live music extravaganza. For the inaugural dates we have one of the biggest and most exciting new bands around – The Vines. After a blistering Reading/Leeds' festival performance that's still being talked about, these dates will be the Australian phenomenon's last British tour of 2002, so make sure you're first in the queue for tickets. Support comes from melodic rockers Nada Surf, and mystic Scouse innovators The Bandits. The first *NME* Term Warfare tour hits the Birmingham Academy (October 24), Bristol Academy (26), Glasgow Barrowlands (27), Manchester Academy (28), Nottingham Rock City with The Vines/The Libertines (30), Cambridge Corn Exchange (November 1) and London Shepherds Bush Empire (2).

RYAN ADAMS
London South Bank Royal Festival Hall (November 11), Manchester Apollo (23), Edinburgh Usher Hall (24), Belfast Waterfront (26), Dublin Olympia (27 & 28)

ALL TOMORROW'S PARTIES
Camber Sands Holiday Centre (April 4-6 2003). Acts include Aphex Twin/The Fall/ Jim O'Rourke

RICHARD ASHCROFT
Belfast Waterfront (September 12), Sheffield City Hall (November 7), Manchester Academy (8), Liverpool University (9), Blackburn King George's Hall (11), Cambridge Corn Exchange (12), Bristol Academy (13), London Brixton Academy (15 & 16), Southampton Guildhall (17), Wolverhampton Civic Hall (19), Nottingham Rock City (20), Newcastle City Hall (21), Leeds University (23), Glasgow Barrowlands (24), Edinburgh Corn Exchange (25)

BADLY DRAWN BOY
Glasgow Barrowlands (November 23), Newcastle University Of Northumbria (24), Leeds University (25), Sheffield Octagon (27), Birmingham Academy (28), Manchester Apollo (29), Cardiff University (December 2), Bristol Academy (3), Nottingham Rock City (4), Norwich UEA (6), Cambridge Corn Exchange (7), Portsmouth Guildhall (9), London Brixton Academy (10)

THE BELLRAYS
Nottingham Rock City (September 17), Birmingham Academy 2 (18), Bristol Fleece & Firkin (19), London WC2 Mean Fiddler (20)

BOWLING FOR SOUP
Birmingham Academy 2 (October 11), Glasgow Garage (12), Middlesbrough Town Hall (13), Norwich Waterfront (14), Portsmouth Wedgewood Rooms (15), Bristol Fleece & Firkin (16), Oxford Zodiac (17), Nottingham Rock City (19), Cardiff Barfly (20), Manchester University, Hop And Grape (21), Leeds Cockpit (22), Leicester Charlotte (23), Sheffield Leadmill (24), London WC2 Mean Fiddler (26), Dublin Temple Bar Music Centre (28), Belfast Queen's University (29)

COLDPLAY/IDLEWILD
Glasgow SECC (October 4), Newcastle Telewest Arena (5), Birmingham NIA (7), Nottingham Arena (8), Manchester Evening News Arena (11), Brighton Centre (14), Bournemouth International Centre (15), Plymouth Pavilions (17), Port Talbot Afan Lido Leisure Centre (18), London Wembley Arena (20 & 21), Belfast Odyssey (23)

THE CORAL
Newcastle University (October 1), Glasgow Garage (2), Leeds Metropolitan University (3), Manchester University, MDH (5), Lancaster Sugarhouse (6), Sheffield Foundry (7), Cambridge Junction (9), London Shepherds Bush Empire (10), Leicester De Montfort University (11), Bristol University (12), Exeter University, Lemon Grove (14), Brighton Concorde 2 (15), Wolverhampton Wulfrun Hall (17), Liverpool University (18)

THE DATSUNS
London Camden Underworld (September 16), Brighton Freebutt (18), Cambridge Boat Race (19), Bristol Louisiana (20), Cardiff Barfly (21), Sheffield Barfly (23), Glasgow Barfly (24), Leeds Rocket (25)

DEATH IN VEGAS
Wolverhampton Wulfrun Hall (October 9), Dublin Ambassador Theatre (10), Belfast Limelight (11), Glasgow QMU (12), Manchester University (14), Leeds Metropolitan University (15), Bristol Academy (16), Brighton Concorde 2 (17), London Hackney Ocean (19)

THE DIVINE COMEDY
Dublin Ambassador Theatre (September 26), Bristol Academy (29), Birmingham Academy (30), Glasgow Barrowlands (October 1), Manchester Academy (3), London Shepherds Bush Empire (4 & 5)

DJ SHADOW
Birmingham Academy (October 17), London Brixton Academy (18), Oxford Brookes University (21), Norwich UEA (22), Leeds University (23), Manchester University (26)

DOVES
Newcastle University Of Northumbria (November 18), Glasgow Barrowlands (19), Sheffield University (21), Liverpool University (23), Leeds University (24), Birmingham Academy (25), Bristol Academy (27), Southampton Guildhall (28), Exeter University (29), Norwich UEA (December 1), London Brixton Academy (2), Cambridge Corn Exchange (5), Cardiff University (6), Manchester Apollo (7)

THE ELECTRIC SOFT PARADE
Newcastle University (October 27), Glasgow QMU (28), Manchester University (29), Sheffield Leadmill (30), Wolverhampton Wulfrun Hall (31), Southampton University (November 2), Norwich Waterfront (3), Bristol University (4), London Shepherds Bush Empire *NME* 5.0 Show (5), Oxford Zodiac (8), Brighton Concorde 2 (9)

LEE HAZLEWOOD/ JARVIS COCKER
London South Bank Royal Festival Hall (September 22)

HUNDRED REASONS
Norwich UEA (October 28), Folkestone Leas Cliff Hall (29), Southampton Guildhall (30), Glasgow Barrowlands (November 1), Sheffield Octagon (2), Newcastle University (3), Birmingham Academy (4), Nottingham Rock City (6), Manchester Academy *NME* 5.0 Show (7), London Brixton Academy (8), Cardiff University (10), Exeter University (11), Bristol Academy (12)

IDLEWILD
Liverpool University (September 27)

JA RULE
London Wembley Arena (September 26), Manchester Evening News Arena (27), Birmingham NEC (28)

JJ72
Norwich UEA (October 7), Leicester De Montfort University (8), Sheffield University (10), Cardiff University (11), Wolverhampton Wulfrun Hall (13), Leeds Metropolitan University (14), Liverpool University (15), Newcastle University (17), Glasgow Barrowlands (18), Manchester Academy (19), Bristol Academy (21), Portsmouth Pyramids Centre (22), London Kentish Town Forum (24), Lancaster University (27)

KORN/PUDDLE OF MUDD
Glasgow SECC (September 11), Manchester Evening News Arena (12)

THE LIBERTINES
Northampton Soundhaus (September 11), Milton Keynes Zaks (12), Leeds Cockpit (13), Coventry Colosseum (14), Norwich Arts Centre (16), Southend Chinnery's (17), Southampton Joiners (18), Bristol Louisiana (19), Oxford Zodiac (25), Cambridge Boat Race (October 1)

LOSTPROPHETS
Camber Sands Holiday Centre (October 5), Birmingham Academy (6), Glasgow Barrowlands (8), Manchester Academy (9), Newport Centre (10), London Brixton Academy (12)

MANIC STREET PREACHERS/ IAN BROWN
Cardiff St David's Hall (Manics only) (November 18), Dublin Point (December 1), Birmingham NEC (3), Glasgow SECC (4), Manchester Evening News Arena (6), London Wembley Arena (7), Newcastle Telewest Arena (10), Nottingham Arena (11), Brighton Centre (12), Plymouth Pavilions (14), Cardiff International Arena (15). All dates except Cardiff St David's Hall and Dublin are *NME* 5.0 Shows

MORRISSEY
London South Kensington Royal Albert Hall (September 17 & 18)

THE MUSIC
Dublin Whelans (September 12), Belfast Limelight *NME* Bring It On Night (13), Aberdeen Lemon Tree (14), Edinburgh Liquid Rooms (16), Newcastle University (17), Liverpool University (18), Oxford Zodiac (20), Birmingham Academy 2 (21), Bristol Fleece & Firkin (23), Brighton Concorde 2 (24), London WC2 Astoria (26), Portsmouth Wedgewood Rooms (27), Leeds Granary Wharf, Blank Canvas (28), Nottingham Rock City (January 8), London Brixton Academy (10), Manchester Academy (11)

NEW FOUND GLORY
London Shepherds Bush Empire *NME* 5.0 Show (September 11)

OASIS
Manchester Old Trafford Cricket Ground with support from Richard Ashcroft (September 14 & 15), Cardiff International Arena (December 8 & 9), Brighton Centre (11), Plymouth Pavilions (12), Sheffield Arena (14), Liverpool Royal Court (16), Birmingham NIA (18 & 19)

BETH ORTON
York Barbican Centre (October 4), Liverpool Royal Court (5), Manchester Bridgewater Hall (6), Birmingham Symphony Hall (8), Nottingham Royal Concert Hall (9), Carlisle Sands Centre (10), Newcastle City Hall (11), Aberdeen Music Hall (13), Glasgow Concert Hall (14), Sheffield City Hall (15), Norwich UEA (16), Southampton Guildhall (18), Cambridge Corn Exchange (19), Reading Hexagon (20), Bristol Colston Hall (21), London Shepherds Bush Empire (23 & 24), Dublin Vicar Street (28 & 29), Belfast Mandela Hall (30)

PAPA ROACH
Glasgow SECC (November 2), Manchester Apollo (3), Dublin Point (4), Birmingham Academy (6), London Brixton Academy (7). All dates except Dublin are *NME* 5.0 Shows

THE PARKINSONS
Colchester Arts Centre (September 12), Gloucester Guildhall Arts Centre (13), Cardiff Barfly (14), Southampton Joiners (15), Chelmsford Army & Navy (16), Liverpool Masque (18), Leicester Charlotte (19), Birmingham Academy 2 (20), London Highbury Corner Garage (21), Brighton Freebutt (22), Middlesbrough Cornerhouse (24), Edinburgh La Belle Angele (25), Glasgow King Tut's Wah Wah Hut (26), Aberdeen Lava (27), Newcastle University (28), Bristol Fleece & Firkin (30), Leeds Cockpit (October 1), Manchester University, Hop And Grape (2)

PRIMAL SCREAM
London Brixton Academy (December 6 & 7). Black Rebel Motorcycle Club support (7)

RAGING SPEEDHORN
Newcastle University (September 26), Manchester University (27), Glasgow Garage (28), Sheffield Leadmill (29), Nottingham Rock City (30), Bristol Academy (October 1), Brighton Concorde 2 (2), Exeter Phoenix (3), Wolverhampton Wulfrun Hall (4), London WC2 Astoria (5)

SAINT ETIENNE
Manchester Ritz (October 6), Leeds City Varieties (7), London South Bank Royal Festival Hall (10)

SIGUR ROS
London South Bank Royal Festival Hall (October 1), Sheffield Leadmill (2), Edinburgh Queen's Hall (3), Dublin Ambassador Theatre (5 & 6), Bristol Anson Rooms (7)

SO SOLID CREW
Glasgow Caledonian University (September 27)

SPACE
Liverpool Stanley Theatre (September 28), London Camden Monarch (October 2)

SUEDE
Glasgow Barrowlands (October 30), Aberdeen Music Hall (31), Liverpool Royal Court (November 2), Manchester Academy (3), Leeds University (4), Newcastle University Of Northumbria (6), Birmingham Academy (7), Norwich UEA (8), Bristol Academy (10), Cambridge Corn Exchange (11), Southampton Guildhall (12), London Shepherds Bush Empire (14-16)

SUPERGRASS
Dublin Ambassador Theatre (October 11), Belfast Limelight (12), Nottingham Rock City (15), Newcastle University Of Northumbria (16), Glasgow Barrowlands (17), Leeds University (18), Manchester Academy (20), Birmingham Academy (21), Bristol Academy (22), Southampton Guildhall (24), Cardiff University (25), Cambridge Corn Exchange (27), London Shepherds Bush Empire (29 & 30)

TURIN BRAKES
Glasgow Henry Wood Hall (September 21), Dublin Rupert Guinness Theatre (22), Belfast Empire (23), Bristol St George's Hall (24), Newcastle Opera House (25), Manchester Royal Northern College Of Music (26), Leeds Civic Theatre (27), London Shepherds Bush Empire (29)

UNDERWORLD
London Brixton Academy (November 1 & 2), Bristol Academy (11), Sheffield Octagon (12), Glasgow Barrowlands (14), Manchester Apollo (15)

VEX RED
Dublin Spirit (October 6), Newport TJ's (8), Norwich Waterfront (9), Manchester University (10), Sheffield Leadmill (11), Edinburgh Liquid Rooms (12), Newcastle University Of Northumbria (13), Exeter University, Lemon Grove (15), Brighton Concorde 2 (16), Portsmouth Wedgewood Rooms (17), London WC2 Astoria (18)

THE VON BONDIES
London Camden Dingwalls (September 17)

XZIBIT
London Brixton Academy (October 30)

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PHOTOGRAPHY: ANDY WILLSHER/SANNA CHARLES

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Mon 25 Leeds University 0113 244 4600
Wed 27 Sheffield Octagon 0114 222 8777, 0114 251 7000
Thu 28 Birmingham Academy 0870 771 2000
Fri 29 Manchester Apollo 0161 242 2560, 0161 832 1111
December
Mon 02 Cardiff Uni Great Hall 029 2078 1481
Tue 03 Bristol Academy 0870 771 2000
Wed 04 Nottingham Rock City 0115 958 8484
Fri 06 Norwich UEA 01603 508 050
Sat 07 Cambridge Corn Exchange 01223 357 851
Mon 09 Portsmouth Guildhall 023 9282 4355
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the shining

September
Sat 21st SHEFFIELD LEADMILL 0845 300 4050
October
Wed 2nd LIVERPOOL MASQUE 0151 256 5555
Thu 3rd GLASGOW GARAGE 0870 169 0100
Sat 5th BIRMINGHAM ACADEMY 2 0870 771 2000
Sun 6th STOKE SUGARMILL 0115 912 9000
Tue 8th LEEDS COCKPIT 0113 245 5570
Wed 9th MANCHESTER UNIVERSITY 0161 832 1111
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24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
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www.theshiningarehere.com

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9th Cambridge Junction 01223 511 511
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22 Dublin Rupert Guinness Theatre
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www.mcd.ie www.ticketmaster.ie
23 Belfast Empire
Box office 02890 249 276 www.mcd.ie
ticketmaster.ie
24 Bristol St Georges
Box office: 0117 923 0359/0117 929 9008
www.gigsandtours.com
25 Newcastle Newcastle Opera House
Benefit gig for the homeless charity shelter
Box office: 0191 232 0899 www.newcastleoperahouse.org
26 Manchester Royal Northern College of Music
Box office: 0161 832 1111 www.gigsandtours.com
Wayahead 24 hr cc line: 0871 2200 260
27 Leeds Civic Theatre
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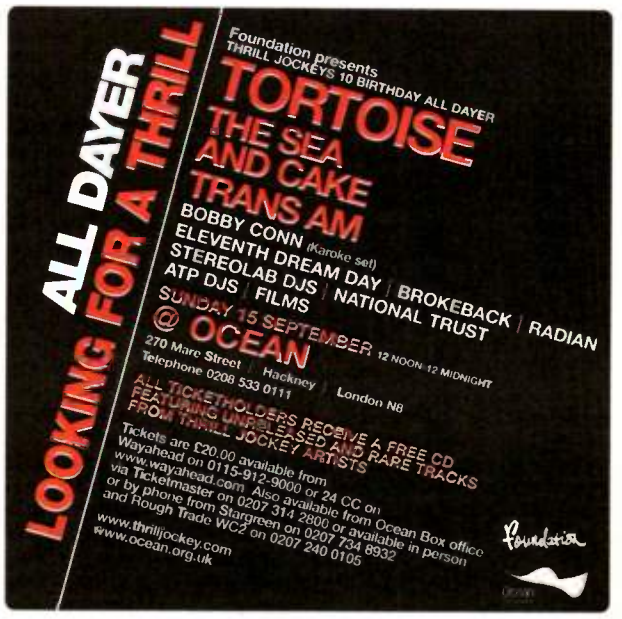
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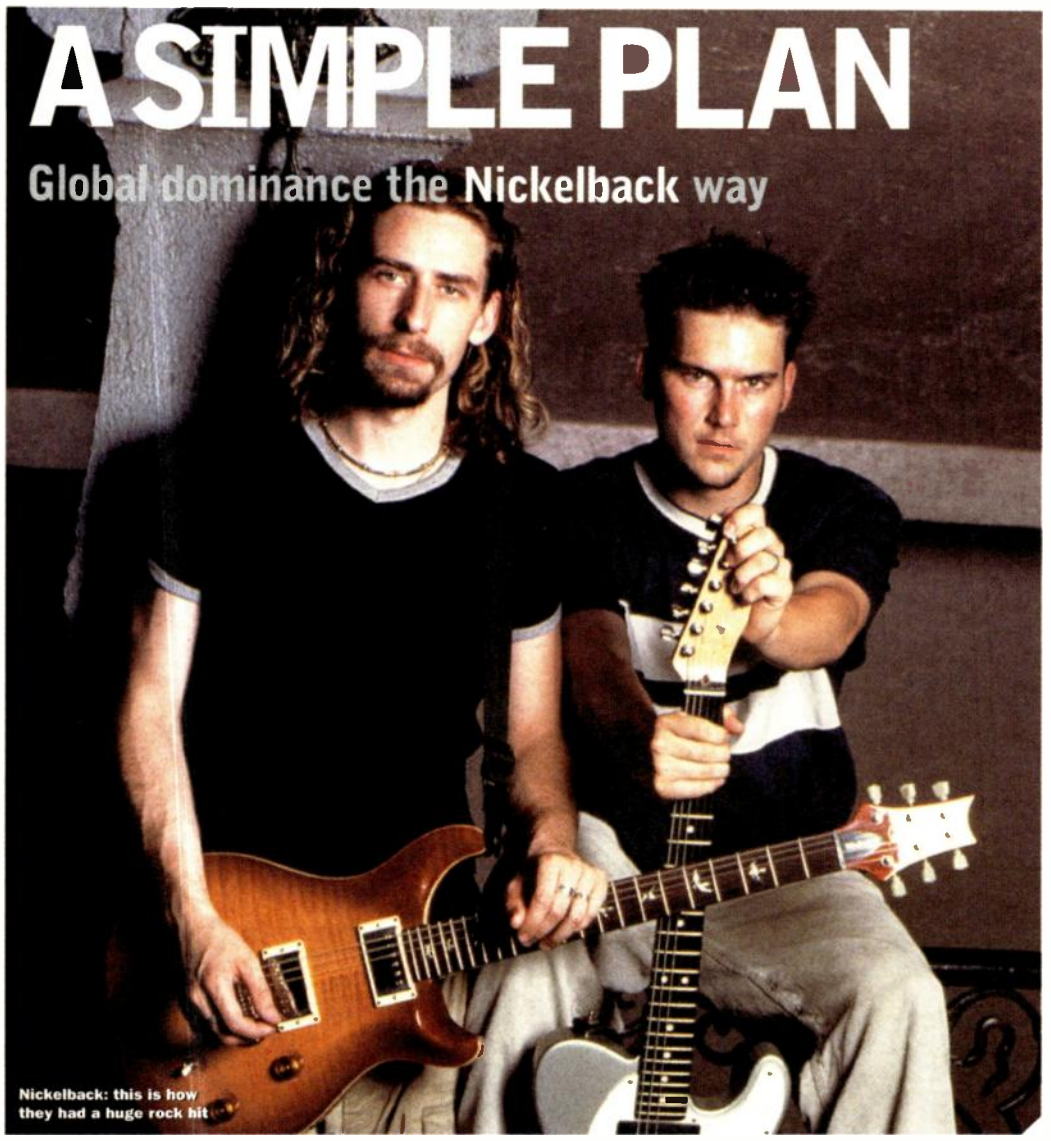

Nickelback: this is how they had a huge rock hit

Can a rock band have a genuine crossover hit nowadays? Try Nickelback's 'How You Remind Me' for size – a single that turned the Vancouver four-piece into a globe-straddling rock colossus. Instantly succumbing to the temptation to speak about the track they now tellingly refer to as "that song", *The Works* asked guitarist Ryan Peake about creating something with such universal appeal.

I thought, 'That's a great chorus.' We went into pre-production, which was just a dirt-hole rehearsal spot, played it, and the basic skeleton of the song was put together in about ten minutes. We did the demo for the label and ended up using most of those tracks on the record. The label was saying, 'It's too light.' They wanted us to pull the guitar through the Leslie cabinet out of the mix. They thought it sounded like a keyboard and made the whole thing sound too fluffy. Two weeks later they were saying how much they liked it."

So you'd agree that the simplest songs are the best?

"Yeah," he sighs, "but they're also the hardest to come across. When you're writing you want to come up with something a little different instead of just letting it come out. But going from point A to point B in the simplest way is often just better. We're really happy it did happen, although if we could figure out what the hell we did with that song we'd love to do it again."

"We didn't write or produce it to appeal to a huge cross-section of people," he says. "Chad *(Kroeger)* came to my house one day, grabbed an acoustic guitar and played the rudimentaries of the song. As soon as he played it, I thought, 'That's a great chorus.' We went into pre-production, which was just a dirt-hole rehearsal spot, played it, and the basic skeleton of the song was put together in about ten minutes. We did the demo for the label and ended up using most of those tracks on the record. The label was saying, 'It's too light.' They wanted us to pull the guitar through the Leslie cabinet out of the mix. They thought it sounded like a keyboard and made the whole thing sound too fluffy. Two weeks later they were saying how much they liked it."

Now in the high-pressure situation of having to follow up their album, 'Silver Side Up', Nickelback have invested in the technology to ensure it's done properly.

Ryan continues: "On our North American tourbus we've built a studio so if someone has an idea they can actually work on it. We have a 32-track Mackie console and a Pro Tools rig on board with a Roland V-Drum kit set up in a corner. We have compressors and plenty of effects too but you have a ton of effects on Pro Tools so you can really manipulate anything with that. We all have laptops and *(Digidesign)* Mbox interfaces too."

It's a radical upgrade from their previous writing tools.

"We used to call our cellphones and leave messages with song ideas on them. That, or Chad would set up a video camera and literally say, 'I've tuned it to this. I'm doing this,' into it. It's inspiring to have that studio on the bus now because if I have an idea, instead on putting it on my cellphone I can actually lay it down. I'd say 90 times out of 100 they're piss-poor but at least they're ideas."

With global success, the guitar endorsements have begun to pour in and although Ryan confesses that "a couple of albums ago the guitar companies wouldn't piss on me if I was on fire", the array of Gibson and PRS guitars for him and Chad respectively indicate that they'll never need to visit a music store ever again. And although there's a stack of amps onstage, including Mesa Boogie Triple Rectifiers, Fender Twins and Vox Valvetronics, simplicity remains the key.

"I'd say about 98 per cent of the sounds we do on the album we can play live," agrees Ryan. "We were told that clean production wouldn't get us anywhere and if we wanted to stand out we'd have to put effects on everything. I think the simplicity is part of the success. We're not trying to be different – it's just the way we are."

Robert Collins

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Jonathan Wilson

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Holly Hernandez reviews your demos

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Down People

Personal Hell is but one man, Arfan Shah, who thinks he has "a voice and a message that should be heard but up until now no-one else has guts to go with this unique vision that I have". Look at him. He's certainly faithful to my own vision of personal hell, even more so when listening to him at the same time as regarding his photo. Do we want to have guts enough to take a chance on a man with a vision as "unique" as this? A man who thinks that if he bangs some dustbin lids together and shouts his anxiety loud enough people will take notice? No thanks.

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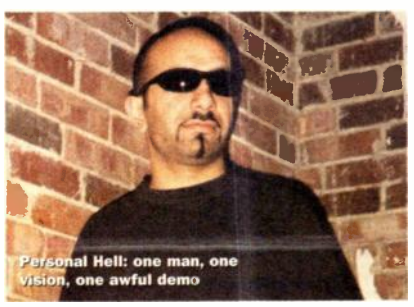

Personal Hell: one man, one vision, one awful demo

PHOTOGRAPHY: LFI

THE WEEKEND
Teaser EP

The Weekend are from Canada, which means we obviously have to look out for telltale vowel sounds. Sadly, there isn't much ootnaboot going on, but that's OK, because the lady with the voice has a great one. It falls somewhere between Kim Deal and Belinda Carlisle (without the Larry The Lamb vibrato) and is produced in such a way that she sounds smoother than a porn star's pubic bone. The music is total pop punk candyfloss, hideously competent and difficult to get gruff about. There are, of course, a million bands like this – radio-friendly, possibly manufactured; a marketing department's dream but they're still infinitely more palatable than any boyband you can think of.

INFO: 001 416 341 0049

RICH MORGAN
When I Wake

Rich is doing this for fun. He has no desire to be a rock star. He has recorded these songs in his front room and wants a publishing deal rather than a recording contract. He is "struggling with an analogue brain in a digital world" and it becomes clear, while listening to this, that Rich is, in fact, quite old. If anything he sounds like Eric Clapton and is a bit too concerned with style over content for someone who is only interested in publishing. The songs are weak and can barely make themselves known above Rich's greedily gruff tones.

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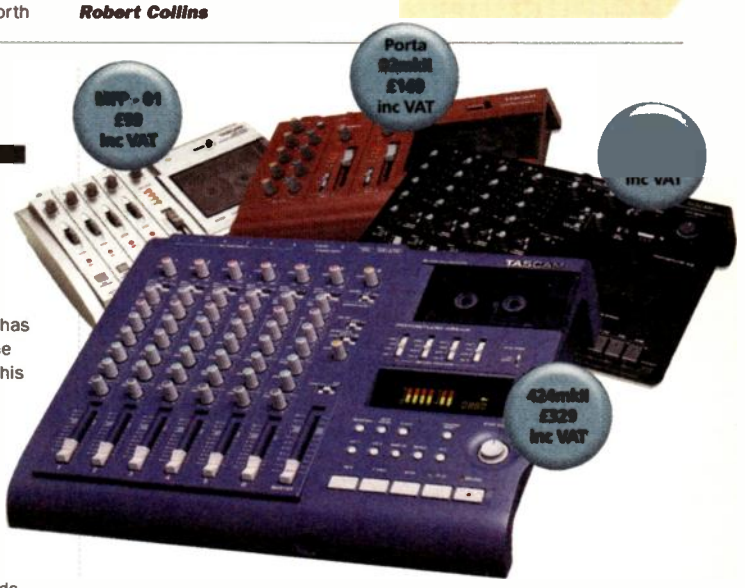

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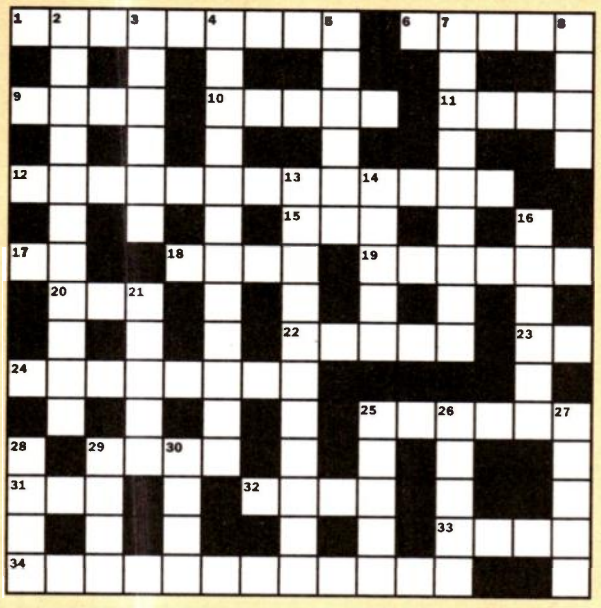

CLUES ACROSS

1 It's been a long wait but the boss has got his comeuppance (3-6)
6+29D Hail filth, perhaps, and 'There You'll Be' (5-4)
9 Duo getting into awful ambience (4)
10 It was hard getting to work in the crush for Alice In Chains (5)
11 The single that finished Portishead (4)
12+34A Carter USM's heavenly looks are rudely exposed on this collection of B-sides (6-4-3-7-5)
15 Their first release told of 'A Huge Ever Growing Pulsating Brain That Rules From The Centre Of The Ultraworld' (3)
17 1968 cult movie starring Malcolm McDowell (2)
18 US rapper returning from out of Uruguay (4)
19 _____ Posse, UK dance duo taking part in a western? (6)
20+8D Oleta Adams will need to make it to this position (3-4)
22 Irene gets changed and becomes an Isley Brother (5)
23+33A 'Keep On Keepin' On' with this female rapper (2-4)
24 They go very nicely with Kelly's handbags (8)
25 Elvis Costello and T-Bone Burnett didn't put on brave faces in 1985 to form The _____ Brothers (6)
29 A bit of a filthy deal in The Underworld (4)
31 Semisonic took in this record label (3)
32 Change of coat for member of Groove Armada (4)
33 (See 23 across)
34 (See 12 across)

CLUES DOWN

2 *"It's these expressions I never give, that keep me searching for a _____ __ ____, and I'm getting old"*, Neil Young, 1972 (5-2-4)
3+16D He's been vocalist for DaDa, Vinegar Joe and Power Station and also notched over 20 solo hits (6-6)
4 Terence Trent D'Arby knows how to give an autograph (4-4-4)
5 One of The Wildhearts coming out of a gig in Germany (6)
7+26D The global exploits of Daft Punk, Red Hot Chili Peppers and East 17 (6-3-5)
8 (See 20 across)
13 *"Your hat strategically dipped below one eye, your scarf it was apricot"*, Carly Simon, 1972 (5-2-4)
14 An unfinished nobody is confused with founder of The Minutemen (1-4)
16 (See 3 down)
21 As of this particular time it's The Smashing Pumpkins (5)
25 Production duo who had time to give it some 'Whoomph!' (5)
26 (See 7 down)
27 They've taken flight from 'The Cedar Room' (5)
28 Real surname of both Gary Numan and Cliff Richard (4)
29 (See 6 across)
30 Their debut album was 'Q. Are We Not Men? A. We Are ____' (4)

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COMPILED ON THE HOLLYWOOD A-LIST BY TREVOR HUNGERFORD

ANSWERS FROM AUGUST 24 ISSUE

Across: 1+1D Live It Like You Love It, 9 Volcano, 10 Thunder, 11+17D+19D I Get The Sweetest Feeling, 12 Hai, 13 Red, 16 Bros, 17 Slash, 20 Uni, 21 Eve, 22 Alfie, 23 ISDN, 24 Doc, 25 Ten, 26 Hello, 27 Fonda, 28 Vai, 29 Neon, 30 Tiger, 31+15A Green Onions.
Down: 2+7D Velvet Underground, 3+26D I Want To Hold Your Hand, 4 Loose Fit, 5+14D Kitchens Of Distinction, 6+18D You Win Again, 8 Air, 28 Vee.

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COLDPLAY FROM PAGE 33

***NME:* what did public school teach you?**
Chris: "I wish I'd known in school that you're not supposed to be frightened of anybody. But when your balls haven't dropped and you're being chased by a sixth-former who wants to kick your head in, it's harder to be level-headed."

Will: "The small kid with hard friends is always the one to avoid. That's what my school taught me."

Jonny: "I really didn't like school for most of the time. I spent a great deal of time at home ill. Or slightly ill. A cough. It made me dislike institutions."

Guy: "At school you're pushed through his kind of system to become a professional of some sort. That's just bullshit. It's just a system that you don't really have to be a part of."

What did university teach you?
Johnny: "I learned a lot about the birth of the universe. I can remember sort of vague ideas, but the specifics escape me."

Chris: "How to hide being posh but actually not hide it at all. How to be posh without dressing like it. I think education's a wonderful thing."

Will: "I'm really worried that I'm becoming less intelligent. Stupider and stupider. It's awful. I've kept some of the work that I did and I think, 'How on earth did I write that?'"

What has being in Coldplay taught you?
Will: "Being in Coldplay has taught me the benefits of having a pop power ballad such as 'Yellow'. You have to write that that was slightly tongue in cheek."

Chris: "Coldplay is me. You know, I don't really think of myself outside of it. It's what we live for. Obviously, apart from our families, this is it."

Guy: "That determination pays off."

Johnny: "I suppose what doesn't destroy you really does make you stronger. That's quite cheesy."

The next night, Coldplay have agreed to play a small show for Amnesty International. They're due to perform some songs acoustically, after Aimee Mann and before Beth Orton. But there's a problem. Through attrition from gigs and interviews, Chris' voice isn't really up to it. All day no-one is really sure whether he'll be able to perform at all. Another scheduled performance, a recording of 'In My Place' for AOL, is postponed until the next day. By the time the limousines arrive to take the band to the venue, still nobody in the Coldplay camp is really sure what will happen. But Chris appears, beaming. "My voice is fucked," he croaks. "So I've found a special guest. That's the advantage of staying in a hotel like this." It turns out to be Mos Def. Is Mos a Coldplay fan? "Are you joking?" he breezes. "Everyone knows the Coldplay guy." It seems Mos, who these days does as much acting as he does rapping, is in LA filming a remake of *The Italian Job*. "I just bumped into him by the pool," says Chris, with the relish of someone who's just found £50 down the back of the sofa. "We've been rehearsing all afternoon."

Under the stage of the John Anson Ford Theatre – a mini-amphitheatre with religious connections nobody is quite sure of – Mos and Chris run though their short set. They've been practising Bob Dylan's 'Simple Twist Of Fate', Bob Marley's 'Three Little Birds' and Bill Withers' 'Lovely Day', with Mos doing most of the singing. Chris, who's taken to writing 'Make Trade Fair' on his hand before interviews, is wearing a T-shirt with the slogan 'Handgun Control'. Mos Def opts for a linen suit jacket, fashionably distressed jeans and trilby hat. Jonny and Will amuse themselves by strumming acoustic guitars in the corner of the room. They do the themes from *Ski Sunday*, BBC snooker and something no-one can quite place. "It's 'In A Room' by Dodgy," chortles Will. "*Very* dodgy."

Beth Orton appears with a plate of salad. "Are you all going to be here for the encore?" she wonders. Chris and Mos agree to join her onstage later for John Lennon's 'Imagine'. There are lyrics – printed out from the internet – on the table. "Do you know the chords?" she asks. There's a quick run-through.

Onstage, Chris introduces Mos Def like this: "This is the first time the world of rap and the world of cheesy white-boy rock have met." Big cheer. "I said to Mos, 'I presume you want to do a Dr Dre track.' thinking that's what he'd be into. He said, 'No, let's do Bob Dylan.'" The audience love it.

Afterwards, Chris is in no mood to hang about. "Can we go?" he asks. "I want to go. I feel bad about Beth, though." Someone points out that they spotted Beth Orton leaving last night's Coldplay concert early.

> **"Some mornings I think of myself as the guy from GMTV with the spandex. Mr Motivator. That's me"** Chris Martin

"She walked out of your show," they say. "Did she?" snaps Chris. That settles it. The proposed 'Imagine' supergroup never sees the light of day.

What is your talent in Coldplay?
Chris: "Some mornings I think of myself as the guy from GMTV with the spandex. Mr Motivator. That's my job. The way we work... it's a funny arrangement but we bumble on through. I think of us as *The A-Team*, you know. I'm a cross between Hannibal and Murdoch and all the others are Mr T. Except Guy, who's Face."

Guy: "Maybe there is something I bring to Coldplay, but I can't see it."

Jonny: "I've got a talent for calmness."

Will: "Saying no. I like saying no. Often I have to say, 'No, we're not doing that.'"

What's the best thing about Natalie Imbruglia?
Jonny: "She's got a very sexy voice."

Will: "That's not for me to answer. I wouldn't know. One of my mates – when we were in CDT class at school – he made a clock with a picture of Natalie Imbruglia on it. So I'd say that the best thing about her is that she makes a great clock face."

Guy: "She's fed up with all the attention she's getting through Coldplay. I think the best thing about her is that she hasn't sent us a poison pen letter."

Chris: "She's a lovely person. She puts up with a lot of flak which is all fabricated nonsense. For the rumour that she's going out... with some... person. And she's cool. I think she's a really nice person."

Tell us a secret the rest of the band don't know.
Chris: "No."

Guy: "Before Christmas I had a CD burnt of the album, six months before we'd finished it. I was travelling home on the tube and I left it right in the middle of the chair, facing up. 'Coldplay: Second Album' with all the tracklisting names on. I was on the internet every day, paranoid that somebody had found it. Half those songs on there aren't on the album and there's different versions of others. It's like gold dust. People are going to be asking at the Underground lost property now."

Will: "I went through a period of buying shoes that were much too big for me. I thought that my feet were really small and they looked stupid."

Jonny: "I've become more superstitious. Everything has to be very carefully timed before gigs, to a quite sort of anal extent. I hate going out to eat. I always wear the same shoes."

The following morning, Chris' voice is not deemed sufficiently better to undertake the rescheduled AOL performance. So Coldplay go and watch a read-through of an episode of *The Simpsons* instead. They sit round a table as the actors read out their scripts and gauge which lines are funny and which need more work. Chris sits behind 'Homer' and can't stop giggling. At the end, they're each given a copy of the script – an episode called 'Break My Wife, Please' where Homer throws a surprise party for Marge – as a souvenir. Guy is too embarrassed to get his signed, but everyone else does.

Back at the Chateau Marmont, it's nearly time to fly home to begin the whole promotional process again in the UK. Will, Guy and Jonny go to their rooms to pack their cases. Chris sits by the swimming pool in his trunks.

"It's funny," he says. "I would love to be a huge band. But there's so much bullshit here. Yesterday I was talking to this actress and she was being really bitchy. I hate that. Most celebrities are quite boring. It's a ridiculously insular world." He considers this. "I think most celebrities, myself included, are just ambitious twats."

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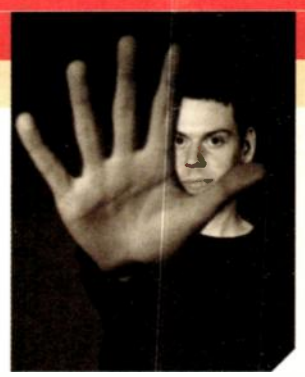

DON'T STEVE US THIS WAY!

Don't want to get all *Points Of View* on your ass, but it's a travesty that Steve Lamacq's *Evening Session* is to be all but kicked off the airwaves (*News*, August 31). It *is* an institution, it *is* the best show of its kind, Steve Lamacq *is* that rare breed of DJ – one with genuine passion for his music. A passion that has only intensified in over a decade of the *Evening Session*'s existence.

Of course, Radio 1 has several points in its defence. It's true that since the show started in the early-'90s, indie music has become far more mainstream. It's also true that in the last ten years, Radio 1 – and radio as a whole – has taken to playing music months upfront, rather than simply days upfront, of release. So, especially with Jo Whiley and Mark & Lard on primetime Radio 1, the *Evening Session* is not the only place we can find music that's both new *and* alternative.

But there is another point. I don't like hip-hop, R&B or pop, which is just as abundant on the daytime playlist. It just does nothing for me. I like guitars. So you see, *Evening Session* refugees will not simply continue listening to Radio 1 – just as an R&B fan would also hate to listen to daytime Radio 1 if they hated guitar music.

I realise that people who prefer one type of music over all others represent the minority, that most people take any music as it comes. But for Radio 1 to sacrifice such a huge chunk of its specialist alternative programming when it continues to indulge fans of dance and urban music is a terrible waste. If you see Steve, tell him we'll miss him.

Carl, Stockport

There will, indeed, be blood on the streets of Camden. Or is it snakebite and black? Difficult to tell. Kingmaker issues aside, it's difficult to fault Steve's time on the *Evening Session*, and he'll be hugely missed by *NME* readers and staff. But let's not firebomb Radio 1 quite yet. Remember the furore at the demise of *The Chart Show* – and remember how it died down when the rioting masses realised that *CD:UK* had become unusually representative of alt.music? Steve'll still be knocking around at Radio 1, and the BBC launched digital station 6Music earlier this year. Then there's always *NME* Radio, which broadcasts 24/7 with a playlist picked by – hooray! – us – PR

LAMACQ: A NATION MOURNS

NOOOO!!!!! Don't let Steve Lamacq go from Radio 1! His is the only show worth tuning into for guitar music! Apart from Mary Anne Hobbs, and John Peel. And Mark & Lard. And, er, Jo Whiley. Anyway, don't let Lamacq go! He's got the best hair!

Steve's DMs, Norwich

Brilliant. Steve Lamacq's booted out the back door so there's more time for Pete 'I Work At A Record Label But That Doesn't Affect What I Play' Tong and bloody Fergie to blast their racket around the country. Xfm it is! Except I'll have to move to London.

Sarah Jamieson, Edinburgh

Alternative music has been dealt a number of blows in the past few years, borne out in the closure of various mags and a troubled festival scene. The reason for this is bands like Stereophonics, bands who pass themselves off as alternative but in reality are about as alternative as Myleene from Hear'Say (not very). I'm talking about Coldplay, Travis, David Gray and Dido. They've killed indie music in the same way Fatboy Slim and Carl Cox have killed dance music.

Maybe, just as smaller clubs have replaced the Cream-type superclubs, indie should go back to its roots. Out of the arenas, back to the smaller venues, back to the type of stuff championed by Steve Lamacq. Except Steve won't be able to champion it any more. What next? Dunno – but at least now I'm likely to see him at gigs, and if I do I shall buy him a pint.

Jazz, Kentish Town

The *Evening Session* was a cool programme. You could tell Steve loved the music he played. Yes it had gone slightly too nu-metal for my tastes in recent years but it was still a nice safe programme where I could be sure to hear some good music presented by a decent bloke. Radio 1 need their heads checking to get rid of it – what on earth are they gonna replace it with? More endless dross, dance music or another show highlighting urban music. For fuck's sake, how many types of urban music are there?

Rachel, Manchester

READING: BETTER THAN LEEDS

I've just got home from Reading – my fifth time at the festival and the best yet, with the best line-up of any festival this year! The Strokes, The Hives, The White Stripes, The Vines, BRMC and Hundred Reasons – the weather was OK-ish, the vibe was amazing and hey, in that sort of environment even Andrew WK seems like a good idea. Here's to Reading (though perhaps not Leeds) 2003!

Chris, Bournemouth

After Reading, I'm hanging up my silly hat and putting away my *NME* guide to all things beginning with 'F'! All I want is a nice cup of tea and a slice of toast, please. After being permanently out for the summer I reckon I'm staying in for the winter!

Sarah Tuffery, via email

I had the privilege of seeing The Vines at Reading. I'd like to start off by saying that they are better live than a Happy Meal with six free toys. They started off slow, with a rather disappointing rendition of 'Outtathaway!' (missing the bass), but things picked up with 'Highly Evolved'. The show soon became orgasmic. 'Get Free' almost gave me a heart attack. The infamous cover of OutKast's 'Ms Jackson' was better than I could have hoped and Craig was just as random and spontaneous as you could have hoped. The new material was ace too. Definitely the highlight of Reading. Just hope that the rest of the band can put up with Craig for a few more albums and shows.

Richard Madigan

...AND THE MOANERS

I've dragged myself out of bed this morning to tell you about the piss-take that is Mean Fiddler at Reading. I accepted the queuing to get in which meant I missed the start of the day, I accept the over-priced food, water and beer onsite. I accept the disgusting toilets with long queues. However, what I cannot accept was Mean Fiddler pulling the wool over the eyes of day ticket-holders such as myself.

On the Mean Fiddler site for Reading they stated that late trains and coaches *(Sniiip! Basically, there were queues for trains, so she couldn't see all the bands she wanted – PR)*

Katyhot, via email

While most reports on the Staffordshire V2002 will no doubt highlight the fact that the Manics rocked the joint on Sunday night, how the Doves soared and Starsailor shone, I feel some other points, just as relevant as the music must be raised. As a festival-goer of some 24 years, I am sorry to say that the security was an absolute joke, bordering on the *(Sniiiip! Basically some of his stuff got nicked – PR)*

Terry Hughes, Stafford

Look, I know it's a shame that you can't leave your front door open like during the war, but to be frank if it's not safe for two ten-year-old girls to walk through a village without being kidnapped and murdered, then what chance do your pants have when you leave them in the middle of a field? – PR

STEREOPHONICS: 'DWADS'

As a reader and having recently moved to Hong Kong, I was pleasantly surprised to see a copy of *NME* in the local HMV. I would like to say, in response to Kelly Jones' recent negative remarks about Radiohead (*NME*, August 31) that Thom Yorke is a genius. You, on the other hand (to quote Alan Partridge), are a 'talentless shid, a dwad and a dosser'. Furthermore, Stereophonics are quite possibly the most bland non-entity of a band to have ever been inflicted on the British population. I say British because no-one's ever heard of them anywhere else. When in years to come people remark on the beauty and brilliance of 'The Bends' and 'OK Computer', do you think they shall do the same for 'Just Enough Education To Perform'? I somehow doubt it.

Matt, Tai Wai, Hong Kong

Re: Stereophonics having a go at Radiohead (*NME*, August 31). I just can't understand how three blokes who make whiny karaoke versions of what are essentially Oasis tunes can even dare to slag off Radiohead. The only explanation is jealousy – of Radiohead's intelligence, progression, relevance and complete lack of ego, all of which are sadly lacking in Kelly and co. It also pisses me off that the only thing that anyone can have a go at Radiohead about is by calling them 'miserable'. I tell you what, I feel a fuck of a lot more miserable every time I hear Kelly Jones grunt his way through a pub rock classic than anything from 'Kid A', and I am a well-adjusted young man. Ish.

Raoul, London

Infuriating as the Stereophonics' pompous meanderings may be, the world has already had its revenge on the band. It's called *Cable TV*, it features Stuart Cable, and it makes the Avago bingo channel look professional. Essential viewing – PR

NEWS IN BRIEF

Yes, brilliant, well done to the readers of *NME* for coming up with those questions for The Strokes (*NME*, August 24). They must think all British people are a right bunch of wankers now. Favourite dinosaur, I fucking ask you.

Chris G, via email

Print this for Ruth from Sheffield who I met while watching The Strokes at Leeds 'cos I bloody love her!! But I'll probably never see her again, ha ha ha oh dear.

Stephen, via email

I'm just updating my CD collection, and was wondering if Andy Capper could provide me with a more comprehensive list of bands for girls. I don't want to buy anything inappropriate, I'd look like a c—! Thanks!

Jenny Scarr, via email

Yes, this free CD business is all very nice, but how about we bring back the classic flexidisc? *(Historical note: 'flexidiscs' were records that didn't work – PR)* The product of a bygone age, alas, sadly forgotten.

James Hiar, via email

JUST ROOM FOR ONE MORE

Oh *NME*. Why do you still insist on virtually ignoring Sleater-Ki...

Kitty Kate, via email

PS... LOOKALIKES SPECIAL!

While flicking through the August 24 issue of your paper I came across an advert for The Parkinsons' future release. Now is it me or has snooker player Ronnie O'Sullivan joined their ranks?

Squeezymudlark, Beds

Kelly Osbourne did a very good impression of Jack White on *CD:UK*.

Kelly Horan, via email

Stuart Cable is on *I'm A Celebrity Get Me Out Of Here!* Or is it Christine Hamilton?

Uri Geller, Venus

Ben Kweller is young Sherlock Holmes!!!!! Deffo!!!

Gizmo, Luton

Kelly Jones in *Police Academy 213?* Bloody brilliant... Oh hang on, that's Steve Guttenburg, I can't tell one short-arsed curly haired ponce from another these days.

Raoul, via email

TEXT MANIACS

Txtng u frm Reading BR stn toilets having nice long shit n wiping my arse on elvis face

Does space cowboy text his song as 'I would die for you'??? Prob not

Gareth Gates just walked past my house!

they're taking the piss now they can't continue being as crap as they are from jack

PHOTOGRAPHY: IAN JENNINGS

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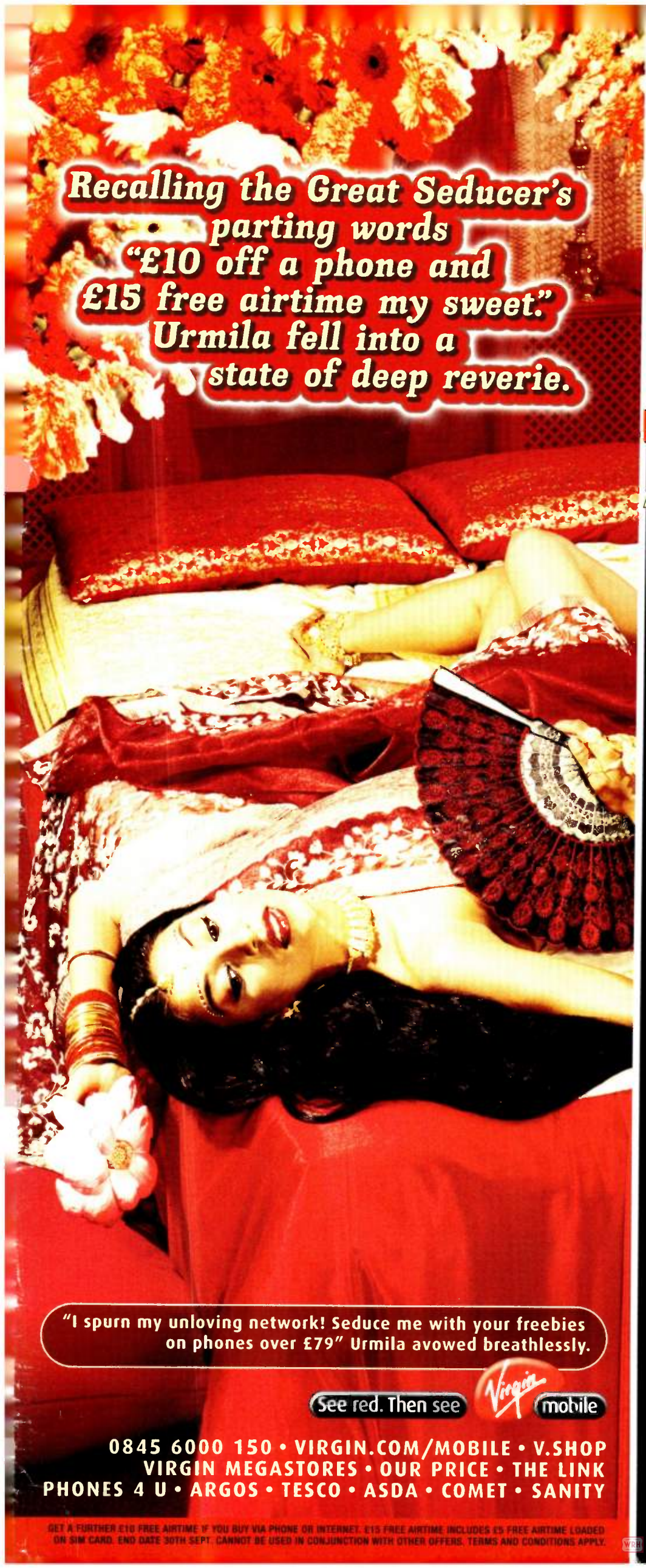
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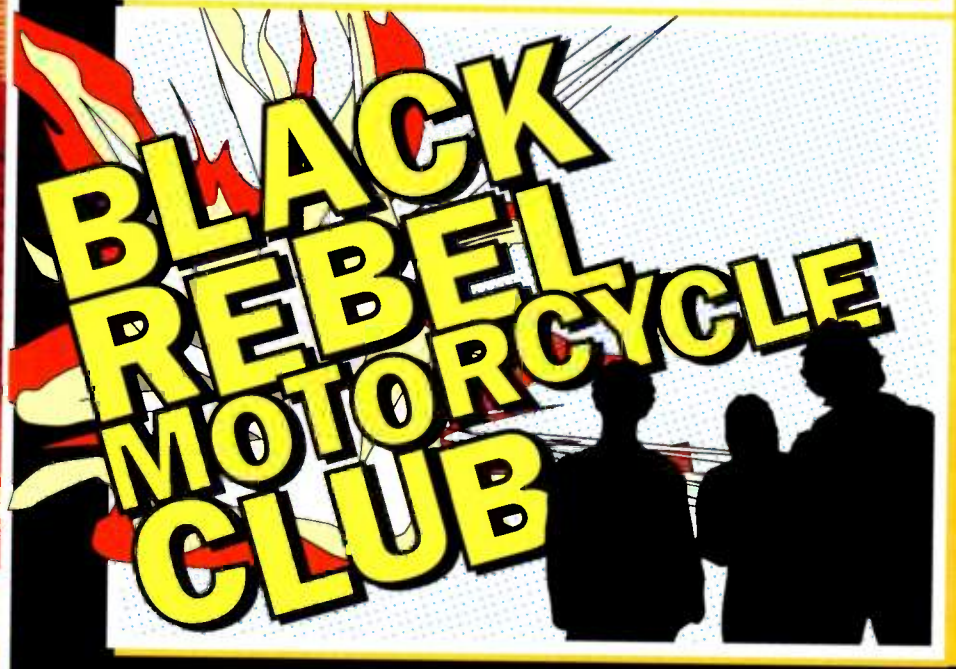

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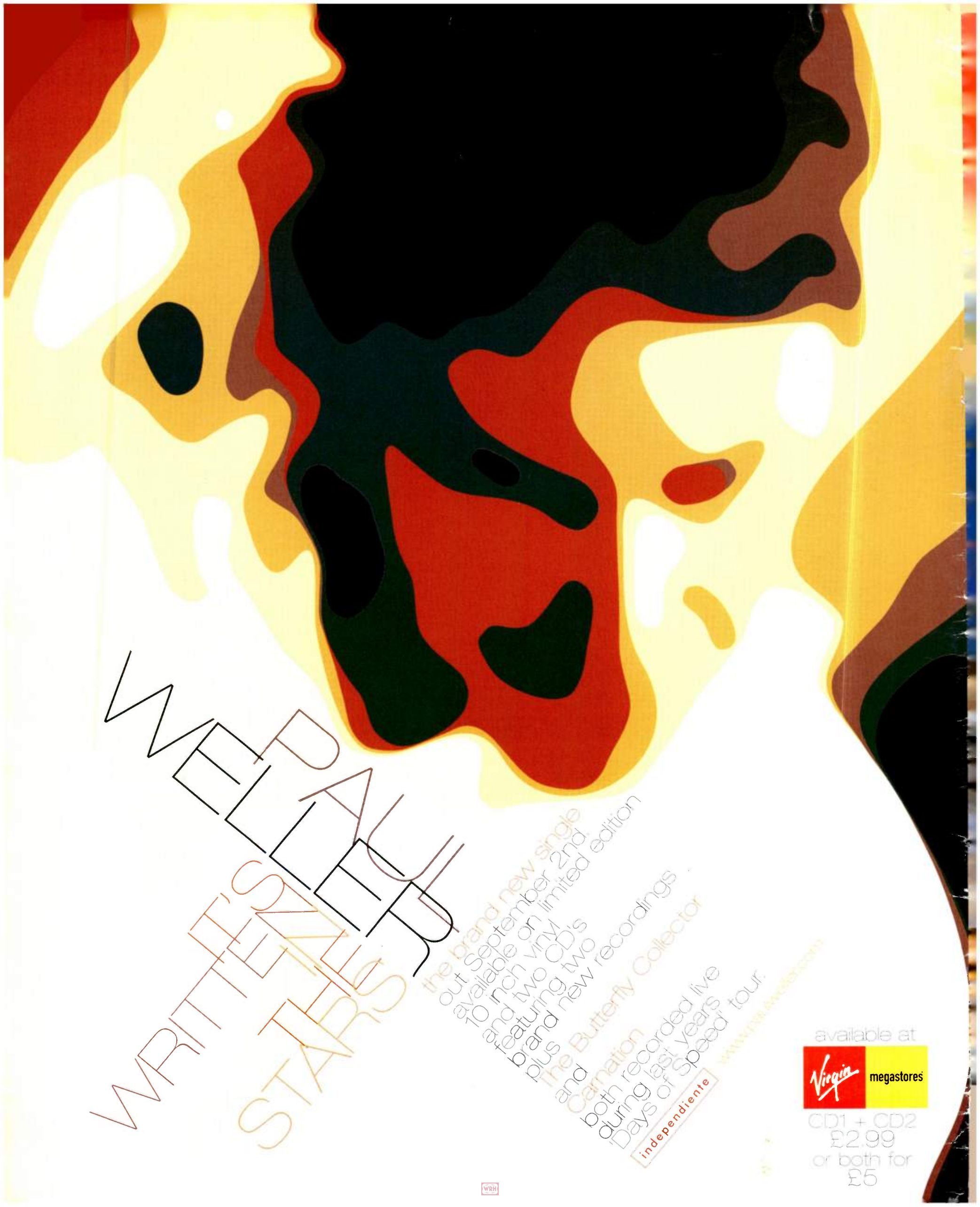
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